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FIDELITY HALL      SOUTH FRONT      FOUNDERS' HALL  
ORIGINAL BUILDINGS AND PART OF THE CAMPUS, WARD-BELMONT

CATALOGUE AND ANNOUNCEMENT

OF

# The Ward-Belmont School

For Girls and Young Women

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UNITING AND CONTINUING

Belmont College

FOUNDED BY

MISS HOOD AND MISS HERON

1890

TWENTY-SIXTH YEAR

AND

Ward Seminary

FOUNDED BY

WILLIAM E. WARD, D. D.

1865

FIFTY-FIRST YEAR

---

BELMONT HEIGHTS  
NASHVILLE, TENNESSEE  
U. S. A.

---

1915-1916

## Calendar, 1915-1916

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### OPENING AND ORGANIZATION

September 22, 1915, 10 A.M.

### THANKSGIVING DAY

November 25, 1915

### CHRISTMAS VACATION

December 22, 1915, to January 4, 1916

### FOUNDERS' DAY

April 25, 1916

### BACCALAUREATE SERMON

May 28, 1916

### ALUMNÆ DAY

May 29, 1916

### RECEPTION TO ALUMNÆ AND GRADUATING CLASSES

May 29, 1916

### COMMENCEMENT DAY

May 30, 1916



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Mathematics

Graduate Peabody College; Special Student University of Chicago  
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A.B. and A.M. Wellesley College; Special Student University of Chicago and  
University of Wisconsin

**NANNIE M. LEWIS**

Science

B.S. Vanderbilt University; Special Student University of Chicago

**ELISA CUENDET**

French

Diploma from College Vinet, Lausanne

**GERMAINE FREDERIKKA SANSOT**

French

College de Bagnares de Bigorre, Universite de Lille, Universite de la Sorbonne

**LAURE MARIE SCHOENI**

German, French

Ecole Secondaire, St. Imier, Switzerland; Special Student University of  
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Graduate Peabody College; A.B. University of Nashville; Graduate Student Columbia University

**ANNE CAVERT**

**Elementary School**

Student of Primary Methods, University of Colorado and George Peabody College for Teachers

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**Director School of Expression**

Graduate New England Conservatory and Postgraduate Boston School of Expression; Special Courses in New York, Chicago, and Boston

**MARY FLETCHER COX**

**Expression**

Graduate Boston School of Expression, Teachers' Diploma; Graduate Student Boston School of Expression

**MIRIAM APPLEBEE**

**Expression**

Graduate Belmont College School of Expression and Boston School of Expression

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Graduate Sargent School for Physical Education and of Gilbert Normal School for Dancing

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**Physical Training, Athletics, Swimming**

Diploma from Posse Gymnasium, Boston; Special Student Chalif School, New York

**MARY HARRISON HERBRICK**

**Director School of Domestic Science and Home Economy**

Student at Boston Cooking School; at American School of Home Economics, Chicago; at Teachers' College, Columbia University

**EDNA C. ATWOOD**

**Domestic Art and Assistant in Domestic Science**

Graduate Carnegie Institute of Technology; Special Student at Teacher's College, Columbia University

**LAMIRA GOODWIN**

**Director School of Art**

New York Art School and Columbia University; Pupil of Morriset, Paul Bartlett, and Richard Miller at the Colorossi, of Lucien Simon and Castelucho at the Grande Chaumiere, and of Madame La Forge, Paris

**LOUISE GORDON**

Assistant in Art School  
Special Student at Peabody College

**SARAH M'REYNOLDS GAUT**

**Metalry**

Certificate in Industrial Arts Department of Columbia University; Special Work in Jewelry under the Director of the Boston Museum of Fine Arts

**EMIL WINKLER**

Director School of Music  
**Piano, Harmony**

Graduate Royal Conservatory of Leipzig; Pupil of Zwintzcher, Reinecke, Schreck, Jadassohn, Hoffmann, and Papperitz; Graduate Student Berlin, 1907-09

**IDA STARK KOELKER**

**Piano**

One year in Leipzig Conservatory; two years under Leopold Godowsky in Berlin; two years under Theodore Leschetizky in Vienna

**ALICE KAVANAUGH LEFTWICH**

**Piano**

Graduate Beethoven Conservatory, St. Louis; Pupil of Arthur Foote, B. J. Lang, M. Moszkowski, and Wager Swayne

**EVA MASSEY**

**Piano**

Graduate and Postgraduate Student of New England Conservatory; two years in Berlin with Raif and Barth; three years in Paris under Isadore Phillip

**BUDA LOVE MAXWELL**

**Piano**

Graduate New England Conservatory of Music under Madame Hopekirk and George Proctor; Pupil of Harold Bauer and Wager Swayne, Paris

**ESTELLE ROY SCHMITZ**

**Piano**

Pupil S. B. Mills and Joseffy, New York; Von Mickwitz, Chicago; Otto Nietzel and Steinhauer, Germany

**AMELIE THRONE**

**Piano**

Pupil of Mary Weber Farrar, Nashville; Maurice Aronson, Vienna; Josef Lhevinne, Berlin

**MARY FALCONER WINKLER**

**Piano**

Graduate and Postgraduate under Emil Winkler; Pupil of Aronson and Godowsky, Berlin

**FREDERICK ARTHUR HENKEL**

Pipe Organ and Piano

Graduate Metropolitan College of Music; Student Cincinnati College of Music; Pupil of Steinbrecher, Andre, and Sterling

**CHARLES CAMPBELL WASHBURN**

Dean Voice Department

Graduate and Teacher Cincinnati College of Music; Graduate Vanderbilt University; Special Student of Voice in Chicago

**FLORENCE N. BOYER**

Voice

Student of Music in Oberlin College; Pupil of Signor Vananni, Italy; Mesdames deSales and Bossetti, Munich; Oscar Seagle and deReszke, Paris

**MARGUERITE PALMITER FORREST**

Voice

Pupil of Francis Fisher Powers, New York; William Heinrich, Boston and Dresden, Germany; Maestro Giorgio Sulli, Florence

**ELISE GRAZIANA**

Voice

Pupil of Stockhausen and Fraulien Lina Beck in Julius Stockhausen's Gesangschule, Germany; Pupil of Signor Graziani, whom she assisted in his Berlin Studio

**HELEN YATES-MARTIN**

Voice

Graduate Pennsylvania College of Music; pupil of Ellison Van Hoose, Lucile Stevenson, Ettore Titta Ruffo

**FRITZ SCHMITZ**

Violin

Graduate Cologne Royal Conservatory; Pupil of Robert Zerbe, Emile Sauret, Gustave Hollander, Jensen, and Arnold Mendelssohn

**JAMES BROWNE MARTIN**

Theory, Harmony, Ear Training, History, Etc.

Graduate of Bucknell University School of Music; Student under Edwin Brill and Henry Lang, Philadelphia, also in Royal Conservatory, Leipzig; Pupil of Jadassohn, Schreck, Baillard, Hilf, Jockisch, Sitt, and Kretzschmar

**MARY VENABLE BLYTHE**

Practice Superintendent

Diploma Montgomery Institute, now St Mary's Hall, San Antonio; Harmony Lessons with Harry Redman, New England Conservatory

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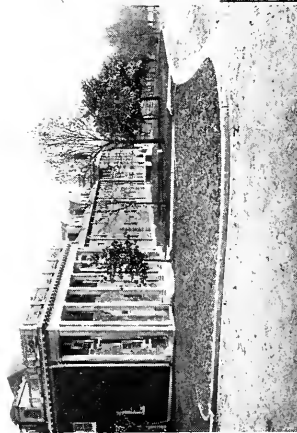




SOUTH FRONT



BIRD'S-EYE VIEW OF THE QUADRANGLE  
COLONNADE FRONT OF ACADEMIC BUILDING



PEMBROKE HALL

## The Ward-Belmont School

**W**ARD-BELMONT makes no statement which she is not prepared to make real to the earnest, painstaking student. Her catalogues are published to give definite, trustworthy information, and they embody the same fine principles of sincerity, truth, and honor which she earnestly attempts to inculcate in her students.

### Historical Sketch

Ward-Belmont is a union of Ward Seminary and Belmont College. Ward Seminary was founded in 1865 by William E. Ward, D.D., and Belmont College was founded in 1890 by Misses Ida E. Hood and Susan L. Heron. In December, 1912, a purchasing corporation acquired both schools—their names, property, equipment, and good will—and in June, 1913, the two were united on the Belmont campus. The charter name of the new institution is “The Ward-Belmont School.” Ward-Belmont is not forgetful of her past; she honors her founders, she reveres the two parent schools, and points with pride to that long line of graduates and students who have gone out into life’s service, and whose happy memories and genuine affection for the old schools now bind them to the new.

A record of long service in a national field constitutes the richest heritage and the real asset with which Ward-Belmont pursues her new and larger life.

### Nashville and Its Attractions

Nashville has an enviable record as an educational, historical, and cultural center.

The chosen location of great universities, professional schools, colleges, and preparatory schools, Nashville has

established a far-famed reputation as a center of learning. Ward Seminary and Belmont College, through their long and honored careers, have contributed much toward winning for the city of Nashville her merited title of "The Athens of the South." These two schools, in coöperation with Vanderbilt University and George Peabody College for Teachers, have given a distinct charm and atmosphere of culture which make this city an ideal home for students.

On an imposing eminence the State Capititol stands, an interesting example of classic architecture. In its grounds is the tomb of President James K. Polk. Located at a central point in the Centennial Park is a facsimile of the Parthenon, true in every detail. On one of the many beautiful drives and car lines is Belle Meade, for many years a celebrated stock farm. Twelve miles from Nashville is the Hermitage, the home and burial place of Andrew Jackson, President, statesman, and warrior. Not far from the Ward-Belmont campus is the battle-field of Nashville, and near by stretches the scene of the battles of Franklin and Stones River. Within a few hours' ride are Lookout Mountain and Mammoth Cave. Nashville is within easy reach of all the historical points of Tennessee.

In addition to the cultural advantages offered by Nashville through its educational and historical interests, an opportunity is given by the city to hear many of the most famous artists, readers, and lecturers. Nashville thus affords the means for acquiring a most liberal culture.

### **The Campus**

Ward-Belmont stands in the beautiful hilltop park formerly owned by Belmont College, and to both the grounds and buildings handsome additions have recently been made. The campus, containing thirty acres, is surrounded by one of the best residence sections of Nashville. Embowered in trees and shrubs which represent the artistic planting and cultivation of sixty years, this

naturally picturesque park makes a campus of unusual beauty. It is easily accessible by car to the railway station, the shopping districts, and the churches of all denominations in the city; and yet it is sufficiently removed to give that quiet and seclusion which are conducive to studious habits. The site is on the highest elevation in the Vanderbilt University and the Peabody College sections, and is within easy walking distance of either.

### **Climate and Health**

The bracing atmosphere and temperate climate of Middle Tennessee make Nashville an ideal location for school work. Pupils from more northern States, as well as those from farther south, find here a school home unexcelled in physical advantages. The mild weather and the inviting campus encourage outdoor sports and games, and these have contributed much toward maintaining the phenomenal health record of the school.

Ward-Belmont realizes just how much the health of its students depends on physical conditions, and safeguards their health in every possible way. The buildings are sanitary; the drinking water is filtered, sterilized, cooled, and is supplied in hygienic fountains throughout the buildings; a trained and experienced nurse has charge of a well-ordered infirmary. Though the school has been singularly free from communicable diseases and has never been visited by an epidemic of any kind, yet an isolation hospital is maintained as a guard against such an epidemic. A further precaution is the requirement that a certificate of good health be furnished by every resident student.

Ward-Belmont realizes that in order to reach the best mental as well as physical results, one must have good, nourishing food. Especial care is paid, therefore, to the meals and their preparation. The kitchen and bakery have the latest improvements in steam cooking, electric appliances, and cold storage, and the dining hall is most

commodious and attractive. The menus are supervised by trained dietitians.

In addition to the physical safeguards and the abundant supply of wholesome, nutritious food, the regular habits and ordered life of the school and physical culture scientifically adapted to the student's individual needs are potent factors in promoting the unexcelled health record of Ward-Belmont.

### **Buildings and Equipment**

The plan of the buildings is that of a quadrangle with one open side. On the north side of this square are four of the dormitories; on the east, another—Pembroke Hall; and on the south, the Academic Building. In addition to these are a building set apart for music practice rooms, the arts and crafts house, the greenhouses, and at a greater distance the isolation hospital and the heating plant. The buildings are handsome and commodious, and are models in their adaptation to school use. They are fitted with the most improved methods of sanitation, heating, lighting, ventilation, and fire escapes.

The Academic Building, in classic colonial architecture, was completed and equipped in 1914 at a cost of \$150,000. In this building are the large, well-lighted classrooms, the library, the science laboratories, the expression and art studios, an assembly hall, and the administration offices. The library contains about six thousand volumes. Under the care of experienced attendants, it is open at practically all hours. With its well-chosen books of reference, with its reading tables supplied with standard magazines and daily papers, it is an inviting spot to the casual reader and the serious student. This building also contains a newly equipped gymnasium with showers, dressing rooms, and lockers; also an adjoining white-tiled swimming pool.

Since the dormitories are entirely separate from the classrooms, they have a homelike and quiet atmosphere. The residence halls are all practically new, freshly fur-

nished, and in their arrangements meet every demand of comfortable and refined home life. There are ample sanitary appointments and baths on every floor, while in Pembroke Hall, which is arranged in suites, there is a bath between the two rooms of each suite. In the dormitories, each room accommodates only two girls and is furnished with rugs, bureau, washstand, table, chairs, single iron beds, and, with few exceptions, separate closets. All the rooms have outside exposure, with abundant sunlight and fresh air.

Interested parents are requested to visit the Ward-Belmont plant, as only a personal inspection can give an adequate idea of the way in which the comforts of a well-ordered home have been combined with the essentials of a well-equipped school.

### Faculty

While Ward-Belmont has continual pride in her location, buildings, and equipment, yet she is ever conscious of the fact that the real strength of any school must lie in its teaching force. Ward-Belmont spares no expense in selecting her faculty, and in the various departments are men and women of the highest ideals who have been educated in standard colleges and universities of this country and abroad, and who have had successful experience in the classroom. In the literary work; in Music, Art, Expression; in Home Economics, and in Physical Education the same high standards are upheld. Ward-Belmont believes that true education is character building, and selects her faculty with this in mind. That the inspiration from personal touch between teacher and pupil may be kept constantly at the maximum, the school maintains the approximate ratio of one teacher to ten pupils. Ward-Belmont is characterized by cordial friendship and sympathetic interest in the attitude of the faculty toward the students in all the activities of the school.

### Home Life

The President and his family and many of the teachers live in the residence halls, and their presence as constant advisers and sympathetic friends contributes much to that spirit of comradeship and good cheer so evident in the school. Self-control, poise, and dignity of life are the ideals in discipline, and constant appeal is made for sincere coöperation on the part of every student in maintaining wholesome standards of school living. The principle is accepted that kindness and confidence are more efficacious than stringent rules. The effect, therefore, is not one of repression, but of self-restraint, resulting in that character development which comes with a growing sense of obligation. Handsome parlors, attractive corridors, inviting rest rooms on every hall, and the unusual feature of a roof garden for recreation, all attest the care with which the home comforts and pleasures have been anticipated.

### Religious Activities

The Christian homes all over the land are the sources from which our students come. Though no sectarianism is lived or taught, every effort is made to stimulate and strengthen the impulse toward Christian life and service. Regular Bible courses form part of the curriculum, and there is an active Young Women's Christian Association in which the members of the faculty coöperate heartily with the students. The Sunday school conducted by members of the faculty, systematic Bible training and mission study, daily devotional exercises at chapel, and frequent visits by the pastors of the city are among the agencies by which the school life is made wholesome and inspiring. The spirit of church loyalty is fostered by requiring each student to attend the church of her parents' choice on Sunday morning.

### Dress and Household Articles

Extravagance in dress is firmly discouraged. Every boarding pupil wears the winter and spring uniforms,



which are purchased and fitted to measure in Nashville at wholesale cost, \$30 and \$12.50. These uniforms should meet all requirements for street and church wear. No uniform is required for daily use. All boarding pupils are expected to provide themselves with bath robe, bedroom slippers, laundry bag, hot-water bag, umbrella, raincoat, overshoes, thick walking shoes, a comfort, pair of blankets, napkin ring, dresser and washstand scarfs, and one trunk cover. Trunks must be marked with full name and home address. All articles to be sent to the laundry must be clearly marked with the full name of the pupil. An abundant supply of table napkins, towels, sheets, pillowcases, and bedspreads is furnished each student at a charge of five dollars for the year.

### Lectures and Entertainments

Lectures on a great variety of subjects, free to the student body, are delivered during the year by men and women who are experts on the themes they treat, and many of whom are national and international leaders of the thought they present. The presence in Nashville of great universities and professional schools insures the coming of famous lecturers and entertainers. In recent years Ward-Belmont students have heard the following, among other notable people:

Lecturers—President Arthur T. Hadley, E. E. Barnard, Leon H. Vincent, Emil G. Hirsch, Russell H. Conwell, William Hawley Smith, Lorado Taft, William J. Bryan, President W. H. Taft, President Woodrow Wilson, United States Senator Luke Lea, Chancellor J. H. Kirkland, Robert E. Speer, United States Senator W. R. Webb, Dr. Carolyn Gelsel, Francis E. Clark, Bishop W. R. Lambuth, Evangelist J. Wilbur Chapman, President John Franklin Goucher, Bishop W. F. McDowell, Bishop Thomas F. Gailor, President W. H. P. Faunce, Dan Crawford of Africa, Henry Oldys, Camden M. Coburn (archæologist), Dr. G. Campbell Morgan, Bishop McConnell.

Authors—Hamilton W. Mabie, Richard G. Moulton, John A. Wyeth, Josiah Strong, Felix Adler, George Kennan, Marion Crawford, Newell Dwight Hillis, Lyman Abbott, Walter H. Page, J. Ward Stinson, James Whitcomb Riley, Ruth McEnery Stuart.

Readers—Montaville Flowers, Frank C. Elliott, Ida Benfey, Caroline Gordon, Leland Powers, Bertha Kunz Baker, Fred Emerson Brooks,

Eulie Mae Rushmore, Ella Sedgwick Southwick, C. E. W. Griffith, Carolyn Foye Flanders.

Music—Tetrazzini, Melba, Eames, Paderewski, Liebling, Saville, Ovide Musin, Clarence Eddy, Royal Italian Band, Metropolitan Grand Opera Company in Parsifal, Calvé, Kubelik, Leandro Campanari (violinist), Cecil Fanning (baritone), Madame Zimmerman (soprano), Oscar Seagle (baritone), Leopold Kramer, Francis McMillin, Max Bendix, Maud Powell, Arthur Hartmann, Emil Sauret, Carl Grienauer, Steindel, Edward Baxter Perry, Leopold Winkler, Sherwood, Gertrude Peppercorn, Burmeister, Josef Hoffman, Mark Hambourg, Bloomfield-Zeisler, Augusta Cotlow, Harold Bauer, Carreno, Reisenauer, Godowski, de Pachman, George Hamlin, Glenn Hall, Bonci, Bispham, DeReszke, Muriel Foster, Homer, Schumann-Heink, Mary Garden, Nordica, Sembrich, Gadski, Alice Neilson, Alma Gluck, Ricardo Martin, Jomelli, Gerville-Reache; the Strauss, Victor Herbert, Russian Symphony, Damrosch Orchestra; the United States Marine Band; the Savage Opera Company, the Aborn Opera Company, the Lambardi Opera Company.

### Excursions

Nashville has an interesting historical and geographical setting. Every year our pupils are given opportunities to visit the historical places of interest in or near Nashville. We have frequently taken trips to Washington, New York, and Boston, visiting en route Lookout Mountain, Natural Bridge, Luray Caverns, Norfolk, Portsmouth, and Virginia Beach. A similar trip is offered on the occasion of every presidential inauguration and either an Eastern or far Southern trip, or both, will be taken during the coming school year. In the past we have had school parties to spend the vacation in Europe, and for the summer of 1915 a tour is offered by Ward-Belmont to the Panama Exposition in San Francisco.

### Nashville References

Any patron of Ward-Belmont may be consulted; and while we confidently refer inquirers to any citizen of Nashville, we are formally authorized to say that any one of the gentlemen named below will cheerfully answer any inquiries:

L. E. McNair, D.D., Pastor Moore Memorial Presbyterian Church.  
George A. Morgan, D.D., Pastor West End Methodist Church.

James I. Vance, D.D., Pastor First Presbyterian Church.  
 Rufus W. Weaver, D.D., Pastor Immanuel Baptist Church.  
 Carey E. Morgan, D.D., Pastor Vine Street Christian Church.  
 H. J. Mikell, D.D., Rector Christ Church.  
 T. C. Ragsdale, D.D., Pastor McKendree Church.  
 T. A. Wigginton, D.D., Pastor Broadway Presbyterian Church.  
 Rabbi I. Lewinthal, Vine Street Temple.  
 Bishop W. R. Lambuth, Methodist Episcopal Church, South.  
 E. B. Chappell, D.D., Sunday School Editor of the M. E. Church,  
 South.  
 J. E. Clarke, D.D., Editor Presbyterian Advance, and Secretary of the  
 College Board of the Presbyterian Church, U. S. A.  
 S. H. Chester, D.D., Secretary Foreign Missions of the Presbyterian  
 Church in the United States.  
 Chancellor James H. Kirkland, LL.D., Chancellor of Vanderbilt  
 University.  
 President Bruce R. Payne, LL.D., George Peabody College for  
 Teachers.  
 W. F. Tillett, D.D., Dean Theological Department of Vanderbilt  
 University.  
 Dr. H. C. Tolman, Dean Vanderbilt University.  
 Allen G. Hall, LL.D., Dean Vanderbilt Law School.

## Music, Art, and Expression

In the education of girls and young women, it is important that a proper balance be maintained between Literary subjects and the Fine Arts. In this way only can a woman be best prepared for her mission in the world. The work of the school in the Liberal Arts is of the highest order, and equal emphasis is placed on Music, Art, and Expression in all their branches. Attractive studios and an inspiring environment make the work of these departments a genuine delight. The teachers represent the best culture and training of this country and Europe. They have established an enviable reputation for Ward-Belmont as one of the distinct centers for the training of young women in these subjects so important in the development of aesthetic taste and temperament.

## Home Economics

The lifting of the home maker's work to its proper place among the sciences is perhaps one of the most significant recent educational reforms. Domestic Science and

Domestic Art are now regarded as essential in a well-rounded education for women. Responding to this progressive movement, Ward-Belmont maintains a thorough department for the study of the home and its varied problems. With its comprehensive courses, its attractive and well-equipped laboratories, and with its able corps of teachers, this department of practical worth holds an established place among the most popular activities of the school.

### **Physical Culture and Playground Supervision**

Thorough courses are offered in Physical Education and in Playground Supervision, subjects which are being emphasized to-day as never before in education. The campus affords opportunity for outdoor games, the gymnasium is so equipped that exercise may be adapted to the individual needs of the pupil, and the swimming pool is modern at every point and free to all resident students. Trained teachers are in charge of every feature of this department. The work in Playground Supervision is so planned that the students enjoy the recreation, and at the same time grasp the methods by which directed play may be made to promote health, stimulate the intellect, and lift the moral tone of any community.

### **Course of Study in Liberal Arts**

Ward-Belmont offers a six-year Classical Course, corresponding to the four years of a preparatory school and the Freshman and Sophomore years of a standard four-year college. A student who contemplates entering a certain college or university after the completion of the Classical Course should so advise the Dean in advance, that the subjects which she takes in Ward-Belmont may be those required by that institution.

For the larger number who do not intend to do further college work, yet who wish to lay the foundation of a broad and deep culture, the General Course, extending two years beyond high school, with a variety of electives,

is offered. With certain limitations, Music, Art, Expression, and Home Economics may be chosen as electives in this course.

A College Preparatory Course is offered for students who expect to complete the Classical Course or to do college work elsewhere. Those earning the Certificate for the completion of this course are admitted without examination to Smith, Wellesley, Vassar, Goucher, Randolph-Macon, Vanderbilt, George Peabody College for Teachers, the University of Tennessee, and other universities and colleges.

### **Advice on Choice of Subjects**

It is our desire that the courses of study be clearly understood by parents and prospective pupils. Again, it is important that each pupil's course be carefully planned on the basis of work already completed, and that individual tastes and aims be taken into account in order that she may secure the highest degree of general culture. To accomplish these ends, Ward-Belmont maintains a special office in charge of the Dean. Correspondence and personal conferences are cordially invited. Prospective patrons are urged to coöperate with us in working out a course of study in advance of the opening days of the session in order to allow more deliberate consideration of individual needs. Plans so made can be modified, if it seems desirable to a patron, at the opening days of school; but further changes during the year are usually not advised. Continuity of effort and the greatest advancement can in this way be secured.

## Courses of Study

### I. LIBERAL ARTS AND SCIENCES

(Preparatory courses are designated by Roman numerals; College courses by letters.)

#### ENGLISH

The importance of the department of English in both its branches of Rhetoric and of Literature is duly recognized, and the work carefully and amply provided for by a full corps of college and university-trained teachers. Throughout the course the utmost stress is placed on writing as training for systematic work, clear thinking, originality, and the habitual and easy use of good English. The aim of the work in Literature is to foster, through a study of masterpieces, a taste for the best that has been written, an admirable means of mental discipline, as well as of liberal culture. The study of English is closely correlated with that of other departments, including History and Languages, in order to give the student broader understanding and to make her school work more generally and permanently valuable. Personal conferences for guidance and for correction in theme work are required in all Rhetoric courses, as are memory work of selected passages and carefully prepared reports of supplementary reading in Literature.

*Course I. Literature* (once a week).—Study and Reading: Selections from American poetry, with special attention to Poe, Lowell, Longfellow, Whittier; Scott's *Lady of the Lake* and *Ivanhoe*; Stevenson's *Treasure Island*.

*Composition and Grammar* (four times a week).—Review of Grammar. Special attention given to letter writing, narration, description, and paragraphing.

Freshman, five periods a week.

*Course II. Literature* (twice a week).—Study and Reading: (1) Irving's *Sketch Book*; (2) Shakespeare's *Merchant of Venice*; (3) Coleridge's *Ancient Mariner* or Lowell's *Vision of Sir Launfal*; (4) Eliot's *Silas Marner*.

*Composition and Grammar* (three times a week).—Review of Grammar. Continued drill in narration and description; special study of the development of the paragraph.

Sophomore, five periods a week.

*Course III. Literature* (three times a week).—Study: (1) Shakespeare's Julius Cæsar; (2) Macaulay's Life of Johnson or Carlyle's Essay on Burns or Emerson's Essay on Manners; (3) Tennyson's Idyls of the King; (4) Homer's Iliad (Books I to X); (5) Addison and Steele's Sir Roger de Coverley Papers.

*Parallel Reading*.—(1) As You Like It or Twelfth Night or Midsummer Night's Dream; (2) Arnold's Sohrab and Rustum and The Forsaken Mermaid, or Macaulay's Lays of Ancient Rome, The Battle of Naseby, The Armada and the Ivory; (3) Dickens' Tale of Two Cities or Thackeray's Henry Esmond or Goldsmith's Vicar of Wakefield; (4) chief narratives of the Old Testament.

*Composition* (twice a week).—Study of narration, description, exposition, argument; special attention to development of the paragraph and sentence structure; review of Grammar.

Junior, five periods a week.

*Course IV. Literature* (three times a week).—Study: (1) Shakespeare's Macbeth; (2) Milton's minor poems; (3) Thackeray's English Humorists or Stevenson's Inland Voyage and Travels with a Donkey; (4) Burke's Speech of Conciliation or Washington's Farewell Address and Webster's Bunker Hill Oration, or Macaulay's Speeches on Copyright and Lincoln's Address at the Cooper Union.

*Parallel Reading*.—(1) Shakespeare's The Tempest or Hamlet or Richard III; (2) Tennyson's The Princess; (3) The Iliad (Books X to XXIV); (4) Mrs. Gaskell's Cranford or Hawthorne's House of Seven Gables.

*Rhetoric and Composition* (twice a week).—Continued study of narration, description, argument, exposition; emphasis laid on gathering and arranging material for long expositions; careful review of sentence structure and paragraph development.

Junior Middle, five periods a week.

*Course A. Advanced Rhetoric and Composition*.—Study of structure in the sentence, the paragraph, the short story and the longer exposition; lectures and quizzes on style; analysis of special prose selections, such as essays of Arnold and Stevenson; written work corrected and used in personal conferences with the students; sight papers on readings from the nineteenth-century lyric poets and essayists; long critical paper required after reading the novels of Charlotte Bronte or Jane Austen or the essays of Stevenson.

Required of all Senior Middle students. Two periods a week.

*Course B*.—English literature from Wordsworth to Meredith, with especial emphasis on Wordsworth, Tennyson, Browning, and Stephenson.

Prerequisite, Course IV. Three periods a week.

*Course C. Advanced Course in Writing.*—Weekly assignments; lectures on the theory and practice of description and on the style and methods of the best modern short-story writers, both English and French.

Open to Senior students who have had English A or equivalent. Two periods a week throughout the year.

*Course D.—History and Development of English Literature.* General survey course. Lectures, class recitations, collateral readings, and individual reports. Especial attention is given to historical and social backgrounds, to literary movements and tendencies, and to the careful study of representative masterpieces.

Open to students who have had Course A. Required for Ward-Belmont Diploma. Five periods a week.

*Course E. Literature of the Romantic Age.*—Burns, Scott, Coleridge, Wordsworth, Byron, Shelley, and Keats are chosen as representatives of the Romantic period in England. Translations of some of the greater works of Hugo, Goethe, and Schiller are read to show the spread of this spirit throughout Europe. Correlation of this course with History A and B and History of Art is kept in mind.

Open to students who have had Course B or its equivalent. Four periods a week.

Course E not offered in 1915-16.

*Course F. The Development of the English Drama.*—Lectures on the pre-Shakespearean period, with selected readings from the mystery and miracle plays; special emphasis on plays from Shakespeare used for study and interpretation; certain eighteenth-century plays read; plays from the leading modern dramatists, European and American, read and interpreted as types of present-day forces in literature and in life.

Prerequisite, Course IV. Recommended for students in the Department of Expression. Five periods a week.

## HISTORY

The department of History endeavors not merely to make its courses count for mental discipline, but to secure a thorough understanding of society, a comprehension of the principles on which everyday affairs are conducted, and a training in sympathetic judgment. The value of History as a means of interpreting economic and social expediency is stressed, and the practical worth of the subject is established by its intimate correlation with English, language, art, and current events. Throughout



the course, emphasis is placed on historical geography, map drawing, notes, and reports of collateral readings.

*Course I. Greek and Roman History.*—A survey of ancient history and of later history to 800 A.D. Chief attention is given to the civilization of Greece and Rome, with reference to the permanent contributions these races have made to modern history.

About 500 pages of parallel reading are assigned from such sources as the Greek and Roman biographers, historians, and dramatists.

Open to Freshman and Sophomore students. Required of College Preparatory students. Five periods a week.

*Course II. History of England.*—The political, social, and religious elements in the growth of the English people. England's advance as a world power and her colonial development. Parallel reading.

Open to Sophomore, Junior, and Junior Middle students. Five periods a week.

*Course III. American History and Civics.*—A rapid survey of the colonial period, with emphasis upon American ideals and institutions, with a more intensive study of the critical period, the founding of the national government, the Westward Expansion, and the problems and movements of the nineteenth century. The forms and functions of government are studied, with emphasis upon the ideals and defects of to-day.

Open to Junior Middle students, and, by special arrangement, to Junior and to Senior Middle students. Five periods a week.

*Course IV. Current Events.*—An introductory study of present-day history through periodical literature. The aim is to keep the student informed on important political, economic, scientific, and religious affairs of the present, and to develop such intelligent interest as will make reading of this nature a fixed habit.

Open to all students who have had Course I or II. Two periods a week.

*Course A. A General Course in Modern History.*—Part I: Europe and England from the fall of the Roman Empire through the Reformation Period, emphasizing the Feudal Régime, the Mediæval Church, the Renaissance, the Reformation, and the general economic and social conditions. Part II: This part begins with England's struggle for constitutional government and continues the development of England and Europe to the present, emphasizing the French Revolution, the Industrial Revolution, with its economic and social results, and the Democratic and Nationalistic Movement of the nineteenth century.

Full parallel required.

Open to Senior Middle and Senior students. Four periods a week.

*Course B. The Revolutionary Period in Europe and the Nineteenth Century* (including England and the United States since 1870).—In

the study of the nineteenth century, emphasis is put upon the great movements—scientific, economic, and social, as well as political—with a view to the better understanding of the conditions and problems of life to-day.

Open to Senior Middle and Senior students. Four periods a week.

## HISTORY AND APPRECIATION OF ART

The value of the work in this course is twofold. It is a part of the record of human development, and so a humanitarian and mental discipline subject, as is History proper. It is also a study of the laws underlying artistic effect, and as such has a distinct culture value. Both phases of the subject receive careful consideration. The work is done by means of illustrated lectures, printed outlines, reproductions, stereopticon slides, projectoscope, etc. Extensive reading and individual reports required.

The rise and development of architecture, sculpture, and painting from the earliest periods through the Renaissance will be studied, with emphasis on the Greek and the Renaissance periods.

Open to all students who have had, or are taking, History A or its equivalent. Open also to students in special departments under certain conditions. Particularly recommended to Art Students. Four periods a week.

## ECONOMICS AND SOCIOLOGY

The purpose in this department is to teach the fundamental principles of both economic and sociological science in such a way as to develop an intelligent interest in public affairs, to insure some understanding of the laws underlying the welfare and progress of society, and to inculcate the desire to apply these principles to the duties of enlightened citizenship.

*Course A. Introduction to Economics.*—This course is designed to lead the student to an investigation of economic principles, to introduce her to the economic problem in the modern state, and to train her to think clearly on economic subjects. It will treat of the conditions determining prices, land values, wages, profits, and standards of living; of certain topics of applied economics, such as the tariff, banking, and trusts; and of problems of labor and industrial organization.

Open to Senior Middle and Senior students. First Semester. Four periods a week.

*Course B. General Sociology.*—This course is designed to make the student familiar with the origin, principles, and methods of sociological science, as well as with the social elements, forces, and processes. The aim is to make the course of practical value, and thus emphasis is put upon the application of the principles of Sociology to some of the chief problems of present times, particularly in the United States.

Open to Senior Middle and Senior students. Second Semester. Four periods a week.

## LATIN

The work of the first four years in this department is designed not only to give the student a thorough knowledge of forms and syntax and the ability to apply this knowledge in accurate reading of the texts assigned, but also to increase the student's vocabulary and insight into words and develop a feeling for the structure and thought of the language. Reference readings illustrate Roman life and Mythology. The courses of the last two years are intended to secure the ends of rapid and accurate reading, an acquaintance with the masterpieces of Roman Literature, and a correct appreciation of the place of Rome in the history of civilization.

*Course I.*—The Essentials of Latin. Regular first-year work.

Freshman. Five periods a week.

*Course II.*—Caesar: An equivalent of Books I to IV. Prose composition based on text. Grammar systematically studied in connection with prose.

Sophomore. Five periods a week.

*Course III.*—Cicero: The Cataline Orations, the Manilian Law, Archias. Prose composition based on text and syntax throughout the year.

Junior. Five periods a week.

*Course IV.*—Vergil: Books I to VI. Required reading is assigned in mythology; prose composition; review of Grammar.

Junior Middle. Five periods a week.

*Course A.*—Livy: Book XXI and parts of Books I and XXII. Horace: Odes and Epodes. Prose composition. Practice in reading at sight. Prosody.

Senior Middle. Five periods a week.

*Course B.*—Horace: Satires and Epistles; Juvenal; Plautus and Terence: Selected plays. Reading in Roman Literature.

Senior. Five periods a week.

## GREEK

The aim of the Department of Greek is to give to the student such training as will enable her to read with understanding the masterpieces of the language, and to insure to her, in the last two years especially, an appreciation of the place of Greece in civilization and of the persistent influence of Greek thought.

*Course I.*—Beginner's Greek.

Five periods a week.

*Course II.*—Grammar, prose composition. Anabasis, Books I to IV. Sight reading.

Five periods a week.

*Course III.*—Grammar, prose composition, prosody, sight reading. Iliad, Books I to VI.

Five periods a week.

*Course A.*—Plato's Apology and Crito. Selections from the Odyssey. Greek prose based on Plato.

Open to students who have completed Course III or an equivalent. Four periods a week.

## FRENCH

The value of a good knowledge of French in studying literature and the necessity for it in foreign travel are appreciated, and such knowledge is provided for by the experienced native teachers in this department. Correct pronunciation is insisted upon, and facility in conversation is acquired by constant practice. To this end, French is the language of the classroom, and opportunities are also given for its use in social conversation and at French tables in the dining halls. The courses in French literature are extensive, and are made more practical by the use of dictation, sight reading, and lectures in French on the historical development of the language. The first three courses enable a pupil to meet the maximum requirement for entrance into college. The minimum re-

quirement for Preparatory students is met by the completion of Courses I and II.

*Course I.*—Grammar: Verbs; Sym's French Reader; Labiche et Martin's *La Poudre Aux Yeux*. At least one hundred pages.

Open to Freshman, Sophomore, and Junior students. Five periods a week.

*Course II.*—Grammar: Verbs; Dictation; Poetry Memorized; French Composition; the reading of about three hundred pages from texts such as Mérimée's *Colomba*; Loti's *Le Pechur d'Islande*; Lamartine's *Scenes de la Revolution Française*; Halévy's *L'Abbé Constantin*; Daudet's *La Petite Chose*.

Open to Sophomore, Junior, and Junior Middle students. Five periods a week.

*Course III.*—Grammar: Syntax; Verbs; French Composition; Dictation; Themes; the reading of about four hundred fifty pages from texts such as George Sand's *La Mare au Diable*; Maupassant's *Huit Contes Choisis*; Trois Comédies de Musset; Hugo's *Quatrevingt-Treize*; Bornier's *La Fille de Roland*.

Open to Junior and Junior Middle students. Five periods a week.

*Course A.*—Grammar: Written and oral exercises founded on selected texts; dictation and conversation; rapid reading of about five hundred pages of such texts as Mérimée's *Colomba*, Labiche's *Le Voyage de M. Perrichon*; George Sand's *La Mare au Diable*; French Reader, Aldrich and Foster; Trois Comédies de Musset; Chateaubriand's *Les Aventures du Dernier Abencerage*.

Open to Senior Middle or Senior students who have not studied French. Five periods a week.

*Course B.*—Grammar completed: Composition; Themes based on texts read; rapid reading of from four to five hundred pages from Scribe et Legouvé's *Bataille de Dames*; Maupassant's *Huit Contes Choisis*; Coppée's *On rend l'Argent*; Michelet's *La Prise de la Bastille*; Rostand's *Les Romanesques*; Bouvet's *French Syntax and Composition*; Hugo's *La Chute*.

Open to students who have completed Course A or its equivalent. Five periods a week.

*Course C.*—Syntax: Composition; Themes based on the texts read; History of French Literature; rapid reading in connection with the different periods studied. Conversation.

Open to students who have completed Course III or Course B. Five periods a week.

*French D.*—History of French Literature of the eighteenth, nineteenth, and twentieth centuries; reading based on authors representative of modern French thought and style; essays in French on topics

read; conversation based on phases of modern French life and current thought.

Open to students who have completed Course C. Four periods a week.

## GERMAN

Throughout the carefully graded course in German, use is made of the wealth of German poetry and prose. German is the language of the classroom; by memory work, abstracts, and reproductions, correct pronunciation is established and appreciation and knowledge of the literature increased. The first three courses enable a pupil to meet the maximum requirement for entrance into College; while Courses I and II fulfill the minimum requirement.

*Course I.*—Grammar: Composition; Drill in Phonetics; reading of at least one hundred pages of easy prose and verse, including the simple stories in *Glück Auf*; short lyrics memorized.

Open to Freshman, Sophomore, and Junior students. Five periods a week.

*Course II.*—Grammar: Composition; simple paraphrasing; poems and ballads memorized; sight reading; reading of at least two hundred pages of German from the following texts: *Storm*, *Imensee*; *Blüthen*, *Das Peterle von Nürnberg*; easy plays by *Benedix*, *Wilhelmi*, or *Fulda*; *Gerstäcker*, *Germelshausen*.

Open to Sophomore, Junior, and Junior Middle students. Five periods a week.

*Course III.*—Grammar: Composition; sight reading; writing from dictation; reading of at least three hundred pages of German from the following texts: *Storm*, *Im St. Jürgen*; *Riehl*, *Burg Neideck*; *Eichendorff*, *Taugenichts*; *Schiller*, *Wilhelm Tell* or *Die Jungfrau von Orleans*.

Open to Junior and Junior Middle students. Five periods a week.

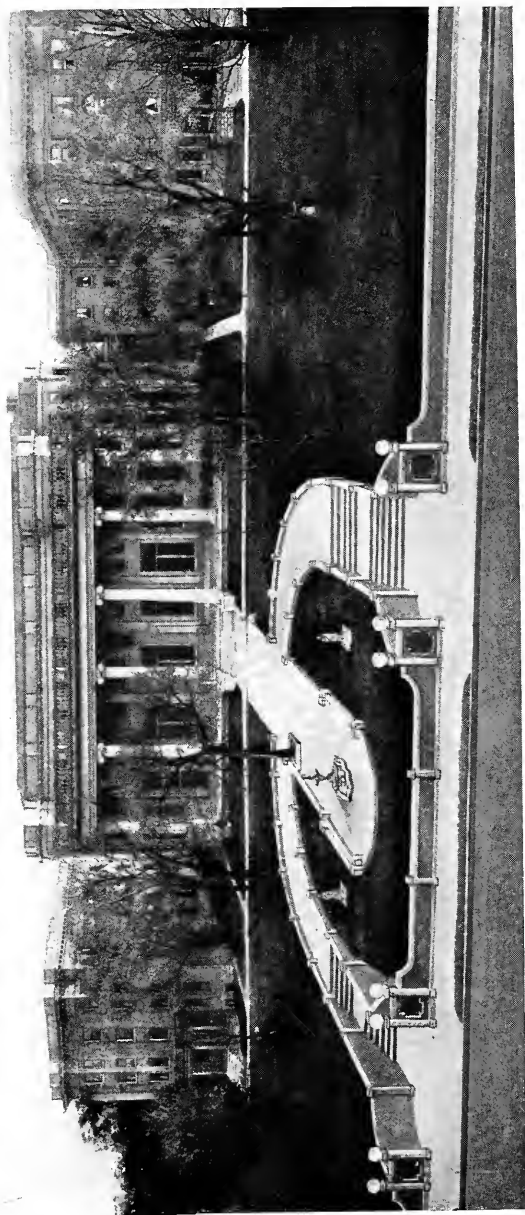
*Course A.*—Grammar: Prose composition; conversation and memorizing of poetry; *Anderson*, *Bilderbuch ohne Bilder*; *Storm*, *Imensee*; *Baumbach*, *Waldnovellen*; *Wildenbruch*, *Das Edle Blut*; *Hillern*, *Höher als die Kirche*; easy plays by *Benedix*, *Wilhelmi*, *Fulda*, and others.

Open to Senior Middle and Senior students who have not studied German. Five periods a week.

*Course B.*—Grammar: Prose composition; Themes based on texts read; *Scheffel*, *Ekkehart*; *Schiller*, *Wilhelm Tell* or *Die Jungfrau von Orleans*; *Storm*, *Pole Poppenspärer*; *Keller*, *Kleider machen Leute*; *Klenze*, *Deutsche Gedichte*.

Open to students who have completed Course A or its equivalent. Five periods a week.





FOUNDERS' HALL

NORTH FRONT HALL

FIDELITY HALL

NASHVILLE FRONT, WARD-BELMONT



*Course C.*—Grammar: Prose composition; Themes based on texts read; Wenckebach, Meisterwerke; Klenze, Deutsche Gedichte; Goethe's Dichtung und Wahrheit; Schiller, Wallenstein; Lessing, Nathan der Weise or Minna von Barnhelm.

Open to students who have completed Course III or Course B. Four periods a week.

## SPANISH

To meet the increasing demand, particularly throughout the South and West, for Spanish as a part of the school curriculum, two courses in the language are offered.

*Course A.*—Grammar and Composition; Matzke's Spanish Reader; Alercon, El Capitan Veneno; Galdos, Marianela; and other texts.

Open to Senior Middle and Senior Students. Five periods a week.

*Course B.*—Grammar and Composition continued; Galdos, Dona Perfecta; Fornan Caballero, Un Servilon y un Sibalito; Valera, El Comendador Mendoza; Calderon, La Vida es Sueno; Cervantes, Extracts from Don Quixote; and other texts.

Open to students who have completed Course A. Five periods a week.

## MATHEMATICS

The work done in the department of Mathematics is closely correlated with business and the physical sciences. It is the aim also to develop in students the power and habit of concentration, of clear, consecutive independent thinking, and of precise expression. These aims largely determine the courses offered and the method of their presentation. A constant effort is made to render the elective courses so valuable that they will be attractive to the average student.

*Course I.*—*Elementary Algebra.* Algebra is approached as generalized arithmetic. Much time is spent on introductory ideas. The following topics are treated: Positive and Negative Numbers, Fundamental Operations, Equations (with applications in Practical Problems), Factoring and Fractions.

Freshman. Five periods a week.

*Course II.*—(a) First Semester. *Algebra.* The following topics are treated: Ratio and Proportion, Graphical Representation, Linear Systems, Elementary Treatment of Roots, Radicals and Exponents, Simple Quadratic Equations. Many of the more familiar theorems of Geometry are introduced and made the basis of algebraic problems.

(b) Second Semester. *Advanced Arithmetic*. Review and study of subjects that pupils in the grammar school have difficulty in mastering. By the free use of Algebra, Arithmetic is made easier and the former subject is reviewed.

Open to Sophomores who have completed Course I. Five periods a week.

*Course III.—Plane Geometry*. The step from the simple geometric discussions in Arithmetic and Algebra to rigorously logical Demonstrative Geometry is not attempted hastily. In the beginning the heuristic method predominates. An introductory course covers the first four weeks. Algebra is used to supplement the Geometry. Many original exercises are solved.

Open to Juniors who have completed Elementary Algebra through simple quadratic equations. Five periods a week.

*Course IV.—(a) First Semester. Advanced Algebra*. The topics covered in Elementary Algebra are thoroughly reviewed and amplified. The course also comprises Synthetic Division, Graphical Methods, Progressions, Logarithms, Variation, Binomial Theorem for Positive Integral Exponents, Theory of Quadratics, Complex Numbers. Problems from Arithmetic, Geometry, and the physical sciences are made prominent.

Open to students who have completed Algebra through simple quadratic equations and Plane Geometry.

(b) Second Semester. *Solid Geometry*. Lines and Planes, Polyhedrons, Cylinders, Cones, and Spheres are treated. Easily constructed models are used in the introductory work. Frequent references to Plane Geometry are made.

Open to Junior Middle or Senior Middle students. If college credit is to be given, supplementary work will be assigned. Five periods a week.

*Course A.—(1) College Algebra*. A brief review, followed by a treatment of topics especially helpful in Trigonometry, Analytic Geometry, and the Calculus.

Four periods a week. First Semester.

(2) *Plane Trigonometry*. The work consists of Trigonometric Functions and Formulæ, Theory and Use of Tables, Solution of Right and Oblique Triangles (with applications to Problems of Physics and Surveying), Inverse Functions, Trigonometric Equations. The data for several surveying problems is obtained in the field with the transit, tape, etc.

Four periods a week. Second Semester.

*Course B.—(1) First Semester. Analytic Geometry*. Graphical Representation of Points and Curves in a Plane, Determination of the Properties and Relations of Plane Curves by a study of their Equations and Graphs. The Straight Line and the Conic Sections are fully investigated. The course includes an introduction to Analytic Geometry of three dimensions.

(2) Second Semester. *Differential Calculus and an Introduction to Integral Calculus*. Differentiation and Integration of Functions, with the usual Geometric and Mechanical Applications.

Prerequisite, Course A. Four periods a week.

*Course C.—History and Pedagogy of Mathematics*. Designed especially for prospective teachers of Elementary and Secondary Mathematics.

(1) First Semester. *History of Mathematics*. Development from the earliest times, primarily from the biographical standpoint.

(2) Second Semester. *Pedagogy of Mathematics*. The best educational thought of the day relating to the teaching of Arithmetic, Algebra, and Geometry.

Prerequisite, Course A. Four periods a week.

## SCIENCE

In solving the problems of everyday life, a knowledge of the fundamental ideas of Chemistry, Physics, and the Biological Sciences is absolutely essential. In offering these courses here, the aim is to develop the powers of accurate observation by aiding the student to gain first-hand information, to acquaint the student with modern scientific methods and their relation to daily living, and to lay the foundation for further work in these subjects.

### CHEMISTRY

*Course I.—Elementary Chemistry*. Course for beginning students, including a study of the common elements and their important compounds.

Laboratory and Recitation, eight periods. Open to Junior and Junior Middle students.

*Course II.—Household Chemistry*. A practical course, especially designed for Home Economics students.

Prerequisite, Course I.

Laboratory and Recitation, eight periods.

*Course A.—General Chemistry*. A college course in Inorganic Chemistry. A study of the more important elements—their occurrences, uses, and the laws governing their actions.

Laboratory and Recitation, eight periods. Open to Senior Middle and Senior students.

*Course B.—Organic and Household Chemistry*. The Chemistry of Foods, preceded by an introduction to Organic Chemistry.

Prerequisite, Course I or A.

Laboratory and Recitation, eight periods. Open to Senior Middle and Senior students.

# PHYSICS

*Course I.*—An elementary course in *Physics*, dealing with the laws and properties of matter and covering the subjects of sound, heat, light, electricity, and magnetism.

Laboratory and Recitation, eight periods. Open to Junior and Junior Middle students.

# BIOLOGY

*Course I.*—*Zoology*. A course in General Zoölogy, including the study of both simple and more complex forms, with laboratory and field work; introducing the student not only to structure and forms of animal life, but to their habits and relations to their surroundings.

Laboratory and Recitation, eight periods. Open to Sophomore and Junior students.

*Course II.*—*Spring Gardening*. The planning, planting, and care of a garden, with a brief study of soil conditions, seed development, marketable parts of plants and their sale.

Class work, three periods; field work, five periods. Second Semester. For students above the Sophomore year.

*Course A.*—*Botany*. A general course in the study of plant life, including (1) Structure and Life History of Representative Types of the four great groups of Plants; (2) the Functions and Development of Plant Parts; field work on the winter and spring conditions of Plants.

Laboratory, recitation, and field work, eight periods. Open to Senior Middle and Senior students.

# PSYCHOLOGY

*Course A.*—An introductory course, giving a general survey of the fundamental facts and laws of mind, with applications to ethics, sociology, child study, and education.

Open to Senior Middle and Senior students. Five periods a week.

# BIBLICAL HISTORY AND LITERATURE

*Course I.*—*History of the Hebrews*.

Open to Junior and Junior Middle students. Two periods a week.

*Course II.*—*The Life of Jesus*.

Open to students who have completed Course I. Two periods a week.

*Course A.*—*The Political, Social, and Religious Development of the Hebrews to the Time of Alexander the Great*.

Open to Senior Middle and Senior students. Two periods a week.

*Course B.*—*The Life and Teachings of Jesus; the History of the Early Church and Teachings of the Apostles*.

Open to Senior Middle and Senior students who have had Course I or Course A. Two periods a week.

*Course C.—Religious Pedagogy, with Special Reference to the Sunday School.*

Open to Senior and Senior Middle students who have completed or are taking one course in the Bible Department. One period a week.

## ADMISSION OF STUDENTS TO LITERARY COURSES

Students who have completed the usual grammar-school grades, or who have finished the course of the Ward-Belmont Intermediate School, may be admitted without examination to the Freshman Class, or first year of the College Preparatory Course. Those who present credentials from approved College Preparatory Schools, High Schools, or Colleges may be admitted without examination on probation to the classes for which their former work seems to have prepared them.

### POINTS

1. *Definition:* A point in a literary subject represents five periods of forty-five minutes each per week for a year in Freshman, Sophomore, Junior, and Junior Middle Classes, and four or five periods a week for a year in the Senior Middle and Senior Classes. Two or three periods a week for a year or full work for one semester in which a course is completed counts a half point. In Music, two lessons per week and one and a half hours' practice daily merit one-half point; in Theory, Harmony, History and Appreciation, Ear Training, each two periods per week, one-half point each; in Art, ten hours of studio work a week, one point; in Expression, one private lesson, three in class, and other collateral and assembly work each week, one point; in Home Economics, two lectures and two double laboratory periods per week, one-half point.

2. *Number Recommended:* The number of points recommended for the average student is four; the minimum requirement of work is represented by three.

3. No single point in a language, except French A or German A, may be counted toward a certificate or diploma, and both of these courses may not be counted in the same year.

4. Not more than a total of four points in Music, Art, Expression, and Home Economics may be counted. Only one such point may be counted in a single school year. Credit for Theory, Harmony, or Home Economics, taken elsewhere, will be based upon examination. All other work in Music, Art, Expression, and Home Economics, to be credited in a Liberal Arts Course, must be done in Ward-Belmont, and must be approved by the heads of the departments concerned.

5. If work represented in Ward-Belmont by a college point has been done elsewhere, but not in college, an elective preparatory point will be allowed; college credit will not be allowed, unless sufficient supplementary work is done in Ward-Belmont to make it equal to the corresponding College Course.

6. For a Ward-Belmont Diploma, at least eight of the required points must have been earned in Ward-Belmont. In the case of a student who has done equivalent college work elsewhere, exception to this rule may be made under the following conditions: Official testimonials as to such work and a catalogue of the college, with the work done fully designated, must be furnished to the Dean. The credit due, in no case more than four points, will then be determined.

# COURSES LEADING TO THE WARD-BELMONT CLASSICAL AND THE WARD-BELMONT GENERAL DIPLOMAS

## FRESHMAN

CLASSICAL  
Required:  
English I  
Latin I  
Mathematics I  
One point elective.

Electives:  
History I  
Physiography

GENERAL  
Required:  
English I  
Mathematics I  
One Foreign Language  
One point elective

Electives:  
History I  
Physiography

## SOPHOMORE

CLASSICAL  
Required:  
English II  
Mathematics II  
Latin II  
One point elective

Electives:  
History I or II  
Greek I  
French I  
German I  
Zoölogy

GENERAL  
Required:  
English II.  
Mathematics II  
One Foreign Language  
One point elective

Electives:  
History I or II  
Latin  
French  
German  
Zoölogy

NOTE.—Students entering above the Sophomore year, who have completed Elementary Algebra through Simple Quadratic Equations, are not required to take the Arithmetic of Course II.

## JUNIOR

CLASSICAL  
Required:  
English III  
Mathematics III  
Latin III  
One point elective

GENERAL  
Required:  
English III  
Mathematics III  
One Foreign Language  
One point elective

Electives:

History I or II  
Greek  
French  
German  
Zoölogy  
Physics  
Chemistry I

Electives:

Bible I  
History I or II  
Latin  
French  
German  
Spanish  
Zoölogy  
Physics  
Chemistry I  
Music, Art, Expression,  
or Home Economics

JUNIOR MIDDLE

CLASSICAL

Required:

English IV  
Mathematics IV  
Latin IV  
One point elective

Electives:

History III  
French  
German  
Greek  
Physics  
Chemistry I

GENERAL

Required:

English IV  
One Foreign Language  
Two points elective

Electives:

Bible I or II  
History III or IV  
Latin  
French  
German  
Spanish  
Mathematics IV  
Physics  
Chemistry I  
Music, Art, Expression,  
or Home Economics

SENIOR MIDDLE

CLASSICAL

Required:

English A  
Latin A  
Mathematics A  
One and one-half points  
elective

Electives:

English B  
History A  
Greek A  
French A, B, or C  
German A, B, or C  
Biology A  
Chemistry A

GENERAL

Required:

English A  
Electives to make a total  
four points.

Electives:

English B or F  
Bible A or B  
History A or B  
Mathematics A  
Latin A  
French A, B, or C  
German A, B, or C  
History of Art  
History of Music  
Economics  
Sociology  
Biology A  
Chemistry A or B  
Music, Art, Expression,  
or Home Economics

SENIOR

CLASSICAL

Required:

English D  
Latin, or Greek, or  
French, or German  
(unless six points have  
already been earned)  
Electives to aggregate  
four points

Electives:

History A or B  
Mathematics B or C  
Latin B  
Greek A or B  
French A, B, or C  
German A, B, or C  
Psychology  
Economics  
Sociology  
Biology A, or Chemistry  
A

GENERAL

Required:

English D  
Three points elective

Electives:

Bible A or B  
English B, C or F  
History A or B  
Mathematics B or C  
Latin A or B  
French A, B, C, or D  
German A, B, or C  
Chemistry A or B  
Biology A  
Economics  
Sociology  
Psychology  
Music, Art, Expression,  
or Home Economics

COLLEGE PREPARATORY COURSE

FIRST YEAR

English I  
Mathematics I  
Latin I  
History I

SECOND YEAR

English II  
Mathematics II  
Latin II  
French or German

THIRD YEAR

English III  
Mathematics III  
Latin III  
French or German

FOURTH YEAR

English IV  
Mathematics IV (a)  
Latin IV  
French or German  
Physics or Chemistry I or  
History III

CLASSIFICATION

The number of points of work completed at the beginning of a school year determines the class to which a student belongs. Four completed points, as found in either of the two courses outlined, give Sophomore classification; eight such points, Junior; twelve, Junior Middle.

For Senior Middle standing, fifteen completed points in one of the courses outlined, including all the required points except one through the Junior Middle year, are necessary. Completion of a regular course of a stand-



ard four-year high school will ordinarily meet these conditions. If so, such work will entitle a student to Senior Middle standing in Ward-Belmont.

For entrance to the Senior Class, the attainment of a Ward-Belmont Diploma at the end of the school year must be possible.

#### SUMMARY OF REQUIREMENTS FOR GRADUATION

##### CLASSICAL COURSE

###### *Sixteen Points Preparatory, Eight Points College*

Required: Five and a half points English (including Courses A and D), six points Foreign Language (including five points Latin), four points Mathematics (including Course A), one point College Science.

##### GENERAL COURSE

###### *Sixteen Points Preparatory, Eight Points College*

Required: Five and a half points English (including Courses A and D), five points Foreign Language, two points Mathematics (including Course III), one point Science, earned in the last four years of the course.

##### COLLEGE PREPARATORY COURSE

The *College Preparatory Certificate* is awarded to students who have completed the College Preparatory Course and have earned a grade of B in each subject in the fourth year. Substitutions necessary for entrance to a specified college may be allowed by the Dean. Ward-Belmont will not recommend for entrance to the Freshman Class of a college a student who lacks more than one point of full entrance requirements.

## II. SCHOOL OF EXPRESSION

This department offers to the special and general student an opportunity for thorough and scientific training in Expression. Its aims are: To help the student to "find herself" and to realize her powers and possibilities; to give such training as will develop her individuality; to train the voice and body to act in coördination with the mind; to teach the student how to think sanely and strongly, how to read intelligibly and effectively; to teach her to represent a character without effort; to prepare young women for effective work as readers and teachers of Expression.

A weekly class lesson in Voice Training and Poise of Body is offered to all boarding students without extra charge.

The work of this department is arranged below to cover four years. The Special Certificate in the School of Expression is awarded to those who complete satisfactorily the first two years of the prescribed course, and the Diploma is awarded to those who complete satisfactorily the first three years of the course.

Expression IV to IX are designed for students interested in advanced creative and interpretative work, methods of teaching, platform art, and pageantry. Diploma pupils will be given advantage of as much of this training as their time and advancement will allow.

Our special catalogue of the School of Expression contains full information.

#### FIRST YEAR

Expression I, English III, and at least one elective chosen from those offered in the Junior Year of the General Academic Course.

#### SECOND YEAR

Expression II, English IV, and at least one elective chosen from those offered in the Junior Middle Year of the General Academic Course.

#### THIRD YEAR

Expression III, English A and B, D or F, and one elective chosen from those offered in the Senior Middle and Senior Year of the General Academic Course.

#### DESCRIPTION OF COURSES

*Expression I.—First-Year Work.*—(a) Principles of Training: Qualities of voice; reading with reference to good use of the voice and direct expression of the thought; voice and pantomimic problems; harmonic gymnastics; poise and bearing; exercises for freedom of body from constriction.

(b) Creative Expression: Extemporaneous speaking; recitals to develop personality; dramatic rehearsals in farce to develop freedom in thinking; beginnings of literature (story-telling); informal recitals.

Open to students above the Sophomore Class.

*Expression II.*—(a) Principles of Training: Qualities of voice; responsiveness, ease, purity, and mellowness; oral English; pantomimic problems; dramatic rehearsal and criticism; harmonic gymnastics; dramatic thinking (Shakespeare); Browning and the monologue.

(b) Creative Work: Dramatic interpretation and training of the imagination; story-telling; literary interpretation; platform art; dramatic rehearsal (comedy); pantomime in problems and readings.

Open to students who have completed Expression I.

*Expression III.*—(a) Principles of Training: Voice training; resonance; use of voice in conversation and narration; visible speed and articulation; dramatic rehearsals (comedy); development of imagination; rise of the drama; epochs of literature.

(b) Creative Work: Impersonations in Browning's monologue and original arrangements from modern literature or drama; vocal inter-

pretation of the Bible; drill on methods; pantomimic problems and rehearsals; modern drama; public presentations of original arrangements.

*Expression IV.*—Interpretative Expression: Primary forms of literature, fables, folk stories, allegories, lyrics, old ballads, conversation, and story-telling. One period a week.

*Expression V.*—Creative Expression: Interpretation of forms of poetry or of modern drama. This course is similar in design to Expression IV, and is open to students of the same maturity. One period a week.

*Expression VI.*—Creative Expression: A study of dramatic thinking; the forms of the drama; dramatic rehearsals from the sixteenth, eighteenth, nineteenth centuries, and modern plays; impersonations or platform interpretation and a study of the monologue. Open to students of mature mind who have completed Expression V. One period a week.

*Expression VII.*—Voice Training: Harmonic gymnastics; practical problems for voice, body, and imagination. This course is designed for public school-teachers or for those purposing to become such, for those actively engaged in club work, or in any position where public speaking is a necessity. One period a week.

*Expression VIII.*—Pageantry: Community festivals; correlation with history; music, art, folk dancing, and domestic art; the development of allegorical and historical pageantry. One period a week.

*Expression IX.*—Children's Course: The utilization of childish aptitude in imagination, song, fancy dancing, handcraft, and rhythmic speech; oral interpretation of folk tales, lyric ballads, epic and dramatic poetry; the development of character through the dramatization of familiar stories.

### III. SCHOOL OF ART

The creative power, which, in a greater or less degree, is the possession of every human soul, should be recognized and cultivated, and that appreciation developed which is the beginning of all growth of Art. The study of Art involves the training of the eye, mind, and hand, and that exercise of both skill and judgment which makes for power in an individual and creates efficiency, no matter what the calling may be. Thus understood, the study of Art should have a place in every liberal education. The Ward-Belmont studios are in the new Administration and Academic Building, and embrace five large

rooms with excellent light. Students of college advancement, specializing in Art, are seriously advised to elect History and Appreciation of Art as one of their literary subjects. In every branch of the School of Art the object is to make the pupil proficient and to give her a foundation upon which she can build. The methods of instruction are varied, and are such as have been found to be the most efficient in developing the possibilities of each student, and in giving her the means of artistic self-expression.

#### STUDIO CLASSES

*I. Elementary.*—The first steps in the appreciation of form, proportion, and values are taken in this course. The work is done in charcoal from simple still-life studies, which enables the beginner to learn the principles of drawing, the foundation of all art expression.

*II. Life Drawing.*—The costumed model is used daily in the life drawing class. After becoming familiar with their materials, students are encouraged to begin work in this most interesting branch of Representative Art. The models are posed to help the pupil in the study of both composition and illustrations, and studies are produced in all the different mediums—oil, water color, chalk, pastel, pen and ink, charcoal, and clay. Quick sketching is practiced frequently, and is most beneficial for all students; and for those making a specialty of illustration, it is excellent training in character drawing.

*III. Clay Modeling.*—Clay modeling is taught by the use of casts and living models. Casts are used as models for the beginner; and as skill is gained, work from the life model is encouraged.

*IV. China Decoration.*—China painting may be undertaken by those who are sufficiently advanced in drawing and design. Students capable of passing an examination in drawing will be excused from further work in this line. The study of design is required in all classes.

*V. Pen Drawing.*—Pen drawing is of special use to those desirous of becoming illustrators. A good foundation in drawing and values is necessary. Use is made in this class of casts, still life, flower studies, and costumed models.

*VI. Pottery.*—A class in pottery offers opportunities to build, decorate, and glaze the pupil's own conceptions. A study is made of the compositions and uses of the different clays and glazes. A kiln is part of the equipment of this department, and the firing of pottery and china is taught.

*VII. Outdoor Sketching.*—The campus offers ample opportunities for outdoor sketching. Application is made of the principles of composition, values, perspective, and color.

*VIII. Design.*—One day in each week instruction is given in the fundamental principles of design. The study tends to develop original thought, stir up latent ideas, and induce activity of the imagination. Various applications of these principles are made by the entire class to borders, rugs, book covers, stenciling, wood-block printing, etc. The most advanced students design practical and artistic furniture and study methods of interior decoration. This class is required of all Art students.

*IX. Etching.*—A room well equipped with a hand press and all the conveniences for etching enables the advanced student in drawing to apply this knowledge in a practical way and to enjoy this most fascinating and attractive form of Art. The beauty of line and tone is expressed in landscapes as well as in sketches from the life model, the colored inks giving a charm and variety to the many prints made from one plate.

#### IV. CONSERVATORY OF MUSIC

The Ward-Belmont School of Music possesses the combined virtues of the Belmont School of Music and the Ward Conservatory, both of which had long been the objects of the high praise and the generous patronage of educated musicians both in and out of Nashville. It is more than a complete modern Conservatory of Music; it offers to music students what all of them need—supplementary work in English, French, German, and Literature. The “mere musician,” the talented player or singer who lacks general education, will be to-morrow more than ever before at a disadvantage, and will be regarded as just so much less a musician. The best musical educators are agreed that general mental discipline should not precede, but should continuously accompany, musical studies; and schools of music are seeking what we have already at hand—intimate affiliation with literary classroom work. Under our system, musical study and practice are not allowed to suffer or be crowded out, but the student is shown how she may become both a cultured woman and a thorough musician. Our musical faculty is now probably the largest and most expensively maintained one in any school for girls in America. No teacher is chosen who has not had the best of advantages, most of them in both this country and Europe, teachers

who have supplemented graduation from the leading conservatories with years of special study under the recognized masters of two continents. All of them are tested teachers. No novices are employed. Pianoforte, Voice, Violin and other stringed instruments, Pipe Organ, Theory, Harmony, Composition, the History and Literature of Music, Interpretation, Ear Training, Sight Reading and Chorus, Ensemble and Orchestral Work, Repertoire and Memorizing, and Faculty, Student, and Artist Recitals—all, and more, take their appropriate places and contribute to the creation of a wholesome and inspiring musical atmosphere. Such an atmosphere is possible nowhere except in a large school where musical education is seriously undertaken by a faculty composed of tested professional musical educators. Frequent student recitals are given, as are recitals and lectures by the faculty and other eminent musicians. Pupils may attend the best concerts in the city. Operas are frequently given by excellent companies, and the world's greatest artists appear in Nashville from time to time. The immediate and convenient value of these advantages at our own door will be the more apparent when it is known that our students may have throughout the season the great musical entertainments, but a very few of which other Southern schools can enjoy, and these only by means of travel and additional expense from the smaller towns into the city. Certificates and diplomas are conferred for finished work in this school.

Boarding students specializing in Music, Art, Expression, or Home Economics are required to take at least one literary course.

Theory is required of all music students in the boarding department who have not previously completed the equivalent of Theory I. Credit for Theory I, if taken elsewhere, will be granted only on the basis of an examination. Those who have such credit must select one of the following: Theory, Harmony, Counterpoint, History and Appreciation of Music, Ear Training, Pedagogy.

Our special Music Catalogue gives full information.

## CURRICULUM OF THE SCHOOL OF MUSIC

## REQUIREMENTS FOR TEACHERS' CERTIFICATE IN PIANO

*Technic.*—1. Major Scales (minimum speed, four notes to M.M. 120), played with both hands in parallel motion through four octaves; Thirds; Sixths; Tenths. Contrary motion.

2. Minor Scales: Harmonic and Melodic, played with both hands in parallel and contrary motion; Thirds; Sixths; Tenths.

3. Diatonic and Chromatic Scales in velocity, in varied rhythms, and illustrative of the legato, staccato, and portamento touch; Arpeggios in combined rhythms; illustrations of musical embellishments.

4. Chords: Major, Minor, and Diminished Triads, Dominant and Diminished Sevenths, all with added octaves. Patterns of harmonic successions modulating through all keys.

5. Arpeggios in various forms and harmonic successions.

6. Double Thirds: Major and Minor Scales (each hand alone).

7. Octaves: Scales and Arpeggios in various touches and rhythms.

*History.*—The candidate must have had two years in Music History, must have acquired a musical vocabulary embracing the musical terms in common use and their abbreviations, and must be able to outline satisfactorily the evolution of the piano, piano literature, and piano technic.

*Harmony.*—The candidate must be able to harmonize any figured bass or any melody; to extract the figured bass from two classical compositions—one to be a slow, the other a fast, movement from a Mozart or Beethoven Sonata; to modulate between any two keys by various means; and to transpose any hymn or any ordinary composition.

*Repertoire (not necessarily memorized).*—Two complete Sonatas of Beethoven, one of which the candidate must have prepared independently; eight other movements selected from the more difficult Sonatas of Mozart and Haydn; one slow and one fast Concerto movement; more than half of Bach's Two-Part Inventions and four of his Three-Part Inventions; also most of Haberbier, Op. 53; selections from Mendelssohn and Schumann; also from Chopin's Preludes, Mazurkas, Nocturnes, and Valses; Cramer Studies, and Czerny, Op. 740; and six recital pieces of about the fourth grade. May be presented in four divisions and during two successive years.

*Sight Reading.*—The candidate must be able to play at sight the easier selections from Mozart's and Haydn's Sonatas and Mendelssohn's Songs Without Words; accompaniments for advanced violin and vocal music; any part of moderately difficult works arranged for piano ensemble.

*Pedagogy.*—The candidate for Teachers' Certificate in Piano must have had two years in Pedagogy, and must be prepared to demonstrate lessons in rhythm, touch, technic, memory training, theory, and funda-

mental harmony; also to assign studies and pieces to students of various grades. The candidate must be able to discover in the playing of pieces incorrect notes, rhythm, fingering, phrasing, and pedaling.

Candidates for the Teachers' Certificate in Piano must announce themselves to the Director of Music at the opening of the year, and, in addition to regular work under their respective teachers, are required to take with him a year's course of at least one lesson a week in Interpretation and Technic.

#### REQUIREMENTS FOR CERTIFICATE IN PIANO

*Technic.*—1. Major Scales (minimum speed, four notes to M.M. 120), played with both hands in parallel motion through four octaves; Thirds; Sixths; Tenths. Contrary motion (speed, four notes to M.M. 104).

2. Minor Scales: Harmonic and Melodic, played with both hands in parallel motion (speed, four notes to M.M. 104).

3. Diatonic and Chromatic Scales, in varied rythm; also scales illustrative of the legato, staccato, and portamento touch.

4. Chords: Major, Minor, and Diminished Triads, Dominant and Diminished Sevenths, all with added octaves.

5. Arpeggios in various forms on Major and Minor Triads; Dominant and Diminished Seventh Chords.

6. Double Thirds: Major Scales (each hand alone).

7. Octaves: Diatonic and Chromatic Scales; all Tonic Triads.

*Harmony.*—A candidate for the certificate must be thoroughly familiar with the Major and Minor Modes (harmonic and melodic); Intervals; the construction of Triads and Seventh Chords, their inversions and thorough bass figures. The candidate must be able to recognize, by sound, fundamental position of Triads and Dominant Sevenths, and to transpose any succession of Triads (not containing a modulation).

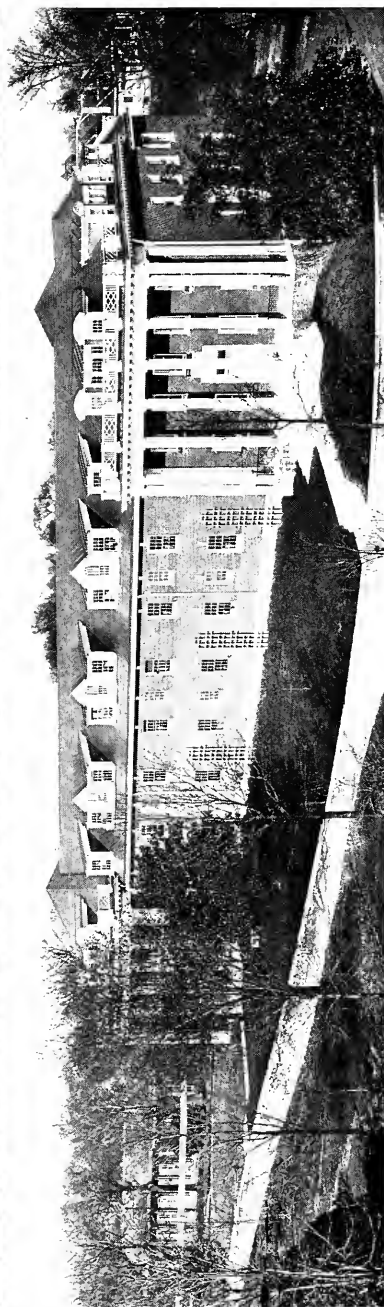
*History of Music.*—The candidate for the certificate must have had one year of History of Music, and must have acquired a musical vocabulary embracing the musical terms in common use and their abbreviations.

*Sight Reading.*—The candidate for the certificate must be able to play at sight: Hymns; either part of a moderately difficult duet (Kuhlau or Diabelli Sonatas, for instance); accompaniments for moderately difficult songs or violin solos.

*Repertoire (not necessarily memorized).*—One complete Sonata consisting of three or four movements; four other standard classical pieces or movements from Sonatas, one of which the candidate must have prepared without assistance or instruction from any source; six polyphonic pieces, two of which to be Three-Part Inventions; selections from Mendelssohn's Songs Without Words, Chopin Preludes and Mazurkas, Haberbier and Cramer Studies. All to have been studied with-







ACADEMIC BUILDING  
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in two successive years, and may be presented in four divisions during that time.

*Memorized Repertoire.*—The candidate for the certificate must have at least six solos, one of which shall be strictly classical, one polyphonic, and four either semiclassical or modern, all to have been acquired within twelve months preceding examination.

*Sight Singing.*—The candidate for certificate must have had one year in Ear Training and Chorus work.

*Pedagogy.*—The candidate must have had one year in Pedagogy.

#### REQUIREMENTS FOR CERTIFICATE IN VIOLIN

*Technic.*—1. Major Scales, two and three, and Minor Scales, two octaves (minimum speed, four notes to M.M. 100).

2. Scales illustrative of legato, spiccato, martele, staccato, and long-held tones, crescendo and decrescendo.

3. Arpeggios: Grand, two and three octaves; various rhythms and bowings.

4. Arpeggios on Dominant Seventh Chords, two octaves.

*Sight Reading.*—The candidate must be able to play at sight Duets by Pleyel, Mazas, or Sonatas of the same grade of difficulty.

*Memorized Repertoire.*—The candidate must have at least six solos, representative of Grades IV and V, one of which must be a principal movement (first or last) of a Concerto by Rode, Kreutzer, Viotti, de Beriot, or another of equal standard; but all to have been acquired within twelve months preceding examination.

*Repertoire (not necessarily memorized).*—One complete Sonata by Nardini, Tartini, or other classic composer; four other standard classical pieces or movements from Sonatas or Concertos, one of which must have been prepared by the candidate without assistance from any source; ten smaller concert pieces; and selections from Studies by Mazas, Dont, and Kreutzer. All to have been studied within two successive years, and may be presented in four divisions during that time.

The candidate must have studied Mazas, Op. 36, Vols. I and II, Dont (preparatory to Kreutzer), and Kreutzer Studies.

The requirements in Harmony, History of Music, and Pedagogy are the same as in Piano.

The candidate must have attended orchestra or ensemble practices for at least one session, must be able to play on the piano accompaniments to solos of moderate difficulty, and must have finished the second grade in Piano.

#### REQUIREMENTS FOR CERTIFICATE IN VOICE

The candidate must present a clear voice, perfectly even in its scale, free from tremolo or other serious imperfections, and the intonation must be pure and accurate.

The candidate for the Certificate in Voice must be able to sing: The Major Scale and the Melodic Minor Scale upward or downward from a given tone; exercises for the flexibility of the voice (diatonic progressions on Major Scales), four notes to M.M. 92; Arpeggios on Major and Minor Triads within the compass of a Tenth; any Major, Minor, or Perfect Interval above or below a given tone.

The candidate must give illustrations of (a) Legato and Staccato on Major Scales; (b) Crescendo and Diminuendo on single tones; (c) Fundamental Phonetics; (d) the art of singing Recitative.

The Memorized Repertoire must contain at least six solos, one of which must be from Opera and one from Oratorio, and the others to be of like standard, all to have been acquired within the twelve months preceding examination. The candidate must be acquainted with two standard Oratorios and one Opera, and must be able to sing, not necessarily from memory, any of the solos suited to her voice. The requirements in Harmony, History of Music, Sight Singing, and Musical Vocabulary are the same as in Piano. The candidate must be able to sing at sight any part of a given hymn, any song not containing distant modulations; must be able to play hymns and accompaniments to moderately difficult songs on the piano; and must have finished the second grade in Piano. The candidate must have had one year in Pedagogy.

#### REQUIREMENTS FOR CERTIFICATE IN ORGAN

*Technic.*—The requirements in manual technic are the same as in Piano, excepting that the range of Scales and Arpeggios is adapted to the organ and that the minimum speed for pedal technic is considerably lowered.

*Harmony.*—A candidate for the certificate must be thoroughly familiar with the Major and Minor Modes (harmonic and melodic); Intervals; the construction of Triads and Seventh Chords and their inversions; and must be able to harmonize figured basses or given melodies, both in writing and at the keyboard; to modulate between related keys; to recognize, by sound, fundamental positions of Triads and Dominant Sevenths, and to transpose any succession of Triads and Dominant Sevenths (not containing distant modulation).

*Sight Reading.*—The candidate for the certificate must be able to play at sight: Hymns, and arrange and register them suitably for congregational singing; moderately difficult accompaniments for anthems and solos; short trios for two manuals and pedals; to transpose a hymn or chant one tone above or below the original key; to play at sight a quartet in vocal score, four staves in G and F clefs.

*Repertoire (not necessarily memorized).*—Easier Preludes and Fugues of Bach; one Prelude and Fugue and one Sonata of Mendelssohn; one complete Sonata of either Guilmant, Merkel, or Rheinberger, and to have been prepared independently; selections from "Church and Concert Organist," by Eddy, and from the "Chorals," by Rinck and Bach; ten standard compositions, five of which must be by American

composers. All to have been studied within two successive years, and may be presented for examination in four divisions during that time.

The requirements in History of Music and Sight Singing are the same as in Piano.

## REQUIREMENTS FOR GRADUATION

### REQUIREMENTS FOR GRADUATION IN PIANO

*Technic.*—1. Major and Minor Scales, with both hands in parallel motion through four octaves (speed, four notes to M.M. 144); Thirds; Sixths; Tenths. Contrary motion (speed, four notes to M.M. 112).

2. Diatonic and Chromatic Scales in velocity and varied rhythm; also scales illustrative of the legato, staccato, and portamento touch.

3. Chords: Major, Minor, and Diminished Triads; Dominant, Minor, and Diminished Seventh Chords; all with added octaves.

4. Arpeggios on Major, Minor, and Diminished Triads; Dominant, Minor, and Diminished Seventh Chords; in all positions.

5. Double Thirds and Sixths: Major and Minor Scales (each hand alone); Chromatic Minor Thirds.

6. Octaves: Diatonic and Chromatic Scales; Arpeggios of Major and Minor Triads and Chords of the Seventh.

*Harmony.*—The candidate for graduation must be able to recognize at sight and to name all kinds of Triads, all kinds of Chords of Sevenths, Chords of Ninths, and augmented Chords in compositions; to recognize by sound all kinds of Triads and their inversions, the Dominant Seventh and its inversions; to harmonize any melody not containing distant modulations by means of Triads and Dominant Sevenths; to transpose any hymn or any ordinary composition not containing distant modulations.

*History of Music.*—The candidate for graduation must have had two years of History of Music, and must have acquired a musical vocabulary embracing the musical terms in common use and their abbreviations.

*Sight Reading.*—The candidate for graduation must be able to play at sight most of Mozart's Sonatas and the easier ones of Haydn.

*Repertoire (not necessarily memorized).*—One movement from a standard Concerto; two complete Beethoven Sonatas, one of which the candidate must have prepared without assistance or instruction from any source; one Prelude and Fugue from Well-Tempered Clavichord; standard selections from Chopin, Schumann, Liszt, and modern composers. All to have been studied within two successive years, and may be presented in four divisions during that time.

*Memorized Repertoire.*—The candidate for graduation must have at least ten solos, one of which shall be a movement from a Concerto or a standard Sonata; two shall be polyphonic pieces; and of the remainder, some shall be semiclassical and some romantic; all to have been acquired within the twelve months preceding examination.

*Sight Singing.*—The candidate for graduation must have had two years in Ear Training and Chorus work.

*Pedagogy.*—The candidate must have had two years in Pedagogy, and must be prepared to demonstrate lessons in rhythm, touch, technic, memory training, theory, and fundamental harmony, and assign studies and pieces for students of various grades.

Candidates for graduation in Piano must announce themselves to the Director at the beginning of the year, and, in addition to regular work under their respective teachers, are required to take with him a year's course of one lesson a week in Interpretation and advanced Technic.

#### REQUIREMENTS FOR GRADUATION IN VOICE

The candidate must present a clear voice, perfectly even in its scale, free from tremolo or other serious imperfections, and the intonation must be pure and accurate.

The candidate for graduation in Voice must be able to sing: Major and Minor Scales (harmonic and melodic) upward or downward from a given tone; exercises for the flexibility of the voice (trills and diatonic progressions on Major Scales), four notes to M.M. 120; Arpeggios on Major and Minor Triads and Dominant Seventh Chord within the compass of a Twelfth; above or below a given tone any Perfect, Major, Minor, Diminished, or Augmented Interval; also the Chromatic Scale upward or downward from a given tone.

The candidate must give illustrations of (a) Legato and Staccato on Scales and Arpeggios; (b) Crescendo and Diminuendo on single tones and scales; (c) Phonetics applied in several languages; (d) the art of singing Recitative.

The Memorized Repertoire must contain at least ten solos, chosen from Grand Opera, Oratorio, German Lieder, and others of like standard, all to have been acquired within the twelve months preceding examination. The candidate must prepare a classic Aria independently, and also be acquainted with six Oratorios and two Operas, and be able to sing any of the solos suited to her voice. The candidate must have had two years in Pedagogy, and be prepared to demonstrate lessons in voice placing, breath control, and phonetics, and assign studies and songs to students of various grades.

The requirements in Harmony, History of Music, Sight Singing, and Musical Vocabulary are the same as in Piano. The candidate must be able to sing at sight any part of a hymn, any song not containing distant modulations, and be able to play hymns and accompaniments to more advanced songs on the piano.

The candidate for graduation in Voice must have finished the third grade in Piano.

#### REQUIREMENTS FOR GRADUATION IN VIOLIN

*Technic.*—1. Major Scales, two and three octaves, and Minor Scales, two octaves (minimum speed, four notes to M.M. 120); Minor Scales also in three octaves, not necessarily so fast.

2. Scales illustrative of legato, spiccato, martele; and long-held tones, crescendo and decrescendo.

3. Major Scales in varied rhythms and bowings.

4. Scales, one octave, in Thirds, Sixths, and octaves.

5. Arpeggios: Grand, two and three octaves; various bowings.

6. Arpeggios on Dominant and Diminished Seventh Chords, two octaves.

*Sight Reading.*—The candidate must be able to play at sight Sonatas by Haydn and Mozart, the less difficult Sonatas by Beethoven, and other violin music of similar grade.

*Memorized Repertoire.*—The candidate for graduation must have at least ten solos, one of which shall be a principal (first or last) movement of a modern Concerto, one shall be a large concert piece, and one a principal movement of a Bach Sonata for violin alone; of the others, some shall be classical or semiclassical and some romantic; all to have been acquired within twelve months preceding examination.

*Repertoire (not necessarily memorized).*—One movement from a standard Concerto; one complete Bach Sonata for violin alone; two complete Sonatas by Handel, Vitali, Nardini, or other composers of the classical school, one of which the candidate must have prepared without assistance from any source; ten smaller Concert pieces and selections from Studies by Kreutzer, Rode, Fiorillo, and Gaviniés. All to have been studied within two successive years, and may be presented in four divisions during that time.

The candidate must have studied Kreutzer, Rode, Fiorillo, and Gaviniés.

The requirements in Harmony, History of Music, and Pedagogy are the same as in Piano.

The candidate must have attended orchestra and ensemble rehearsals for at least one session, and must be able to play on the piano accompaniments to more difficult solos.

The candidate for graduation in Violin must have finished the third grade in Piano.

#### REQUIREMENTS FOR GRADUATION IN PIPE ORGAN

*Technic.*—The requirements in manual technic are the same as in Piano, excepting that the range of Scales and Arpeggios is adapted to the organ. The minimum speed for pedal technic (Scales and Arpeggios) is considerably lowered.

*Harmony.*—The candidate for graduation must be thoroughly familiar with all kinds of chords; be able to harmonize any figured bass or any given melody; to modulate between any given keys in various ways; to improvise preludes and interludes freely or upon a given theme; to transpose any hymn or any ordinary composition not containing distant modulations; to recognize by sound all kinds of Triads and their inversions, and the Dominant Seventh and its inversions.

*Sight Reading.*—The candidate must be able to play at sight trios of intermediate grade for two manuals and pedals; short selections of vocal score in four staves in C, G, and F clefs; to transpose a short passage in reduced score to any key within a Major Third above or below the original; to make an effective adaptation of piano accompaniment.

*Repertoire (not necessarily memorized).*—Two advanced Preludes and Fugues of Bach; one complete Sonata of either Rheinberger, Mendelssohn, Merkel, Guilman, and to have been prepared independently; a Symphony of Widor or Lemare; Concertsatz No. 2, by Thiele; ten standard compositions, five of which must be by American composers. All to have been studied in two successive years, and may be presented for examination in four divisions during that time.

*History of Music.*—The candidate for graduation must have had two years of History of Music, and must have acquired a musical vocabulary embracing the musical terms in common use and their abbreviations.

#### HISTORY AND APPRECIATION OF MUSIC

*Course I.*—This course, dealing with the evolution of music and offering invaluable aid to musical understanding and appreciation, is designed to acquaint the student with the most important events in the progress of the art and to show its relation to the kindred arts. The work consists largely of lectures, supplemented by material from text, collateral reading, notebook work, reports and digests of lectures upon related musical topics. The following subdivisions are considered: Pre-Christian Music; the Christian Era to the Contrapuntal Schools; from Lasso and Palestrina to Handel and Bach; the Contrapuntal, Classical, Romantic, and Modern Schools of Composition. Numerous illustration are given in the classroom by members of the Faculty and by means of sound-reproducing mechanisms. Lectures upon the following subjects are also included: "How to Listen to Music," "The Sonata Form," "The Symphony Orchestra," "The String Quartet."

Open to students above the Sophomore year. Two periods a week.

*Course A.*—This is a continuation of the first-year course. A more extended and critical survey of the music by the great masters of the nineteenth century is made, and the tendencies of present-day musical art are considered at length. Special emphasis is placed upon a more elaborate study of the Opera and the modern schools of composition. In addition to a critical and biographical study, the works of the composers are considered, examined, and analyzed as regards their methods of construction. Programs of visiting artists are studied, and the subject of musical æsthetics is considered.

Open to students who have completed the first course, and by permission to any advanced music student. Two periods a week.



## THEORY

*Course I.*—In order to provide fitting instruction in the first essentials of music for beginners, or pupils who have pursued musical instruction but for a short time, a special theory class is organized in which the necessary rudimentary knowledge may be acquired. The pupil is taught the rudiments of music by keyboard and blackboard work, which supplements the music lesson and greatly aids and stimulates progress. A thorough knowledge of the material covered will be found of invaluable aid in many practical ways—stimulating the pupil's progress and furnishing a musical foundation, without which advancement in the acquiring of a musical education is impossible. Training is given in Notation, Signs, Scale Formation, Keys, Meter, Rhythm, etc., the aim being to familiarize the pupil with the essentials of musical knowledge.

Two periods a week.

*Course II.*—This course is a continuation of the first course in elementary theory. It is open, however, to more mature music students who have had no previous theory work. The work consists of material from text, music writing, dictation, ear training. The subjects include Notation, Symbols, Meter, Scales, Keys, Intervals (harmonic and melodic), Terms, Elements of Form, Embellishments, Abbreviations, etc.

Two periods a week.

## HARMONY

*Course A.*—The following are among the subjects considered: Notation; Scales; Keys; Signatures; Classification and Measurements of Intervals; Ear Training; Triads and their inversions; Chords of the Dominant and Diminished Seventh, their inversions and resolutions; Cadences; Simple Modulations. The work consists of chord connections in three-part and four-part harmony, in close and dispersed position. Exercises in the harmonization of melodies in four parts and from figured and unfigured basses are presented. Practical applications are made at the keyboard. Simple compositions are analyzed with reference to tracing the material studied.

Open to students who have completed Theory II, and by special permission to any college students well advanced in music. Two periods a week.

*Course B.*—Secondary and Diminished Seventh Chords; Chords of the Ninth; Chromatically Altered Chords; Augmented Chords; Cadences; Extraneous Modulation; Suspensions; Passing and Changing Notes. Organ Point; Form, Analysis. The work consists of written exercises involving the harmonization of melodies, chorals, figured and unfigured basses; original work and the analysis of material from the great composers. Treatises referred to include those of Chadwick, Norris, Foote and Spalding, Prout, Goetschius, Jadassohn, Reber, Dubois, and others.

Prerequisite, Course A. Two periods per week.

## COUNTERPOINT, FORM, COMPOSITION

*Course A.*—To those who have completed the regular work in Harmony a special course in Counterpoint, also in Form and Composition, is offered, and at the end of the year such pieces as are considered of sufficient merit will be performed in concert.

Two periods per week.

## EAR TRAINING

Discriminative hearing is indispensable to a musical education, and must precede or accompany all lines of music study. The aim of this course is to teach the pupil to think in tones and to so train the ear and the musical feeling that one may learn to sing, name, write, and play what is heard; and to recognize and appreciate not only the melodic effects of music, but the harmonic and rhythmic also. No other branch of music study will be found so helpful in the acquiring of proficiency in reading and hearing music as that of ear training.

Two periods per week.

## V. HOME ECONOMICS

Such vital and far-reaching changes have been wrought within recent years in the economic conditions of the home that a corresponding adjustment has been effected in the entire plan of education. None of these economic changes have been more vital than the raising of the standard of housekeeping to its proper place among the sciences.

The courses in Domestic Science and Domestic Art are designed to give young women such information concerning the management of the home as will enable them to regulate, comprehensively, economically, and artistically, the functions of the home, including cooking, serving, caring for the sick, marketing, menu making, food combinations and values, and to do so with absolute certainty of accurate, successful results.

The courses are carefully planned to meet two needs:

First: A Two-Year Practical Course, leading to a special Home Economics Certificate, for students who wish to become thoroughly acquainted with all problems that pertain to the home from both a practical and a theoretical point of view, developing efficient housekeepers and home makers.

Second: A Three-Year Course, leading to a Home Economics Diploma, for those who wish to make a more thorough study of these subjects

and who wish to take advanced standing elsewhere in college, university, or technical school.

Two years of work of high-school grade, such as will entitle a student to Junior standing in Ward-Belmont, are prerequisite to the course outlined below. The course is arranged to cover three years, but we recommend that four years be devoted to it in order that more literary work may be included. Indeed, it is best that a student taking Home Economics should work toward the completion of one of the literary courses at the same time, and that the work offered in this department should be done largely after the completion of high-school work.

Our special catalogue of the School of Home Economics gives more detailed information.

#### FIRST YEAR

Domestic Science I or Domestic Art I; Chemistry I; two points elective chosen from the following: English III; Bible I; French I or II; German I or II; History II; Mathematics III; Biology I; Music, Art, or Expression.

#### SECOND YEAR

Domestic Science I or II; Domestic Art I or II; Chemistry II; Physiology and Hygiene; two points elective chosen from the following: English IV; Bible I or II; French II or III; German II or III; History III; Mathematics IV; Physics; Music, Art, or Expression.

#### THIRD YEAR

Domestic Science III or Domestic Art III; Domestic Art II (if not previously taken); Domestic Science II (if not previously taken); Chemistry A; one point elective chosen from the following: Biology A; English A and B; French A, B, or C; German A, B, or C; History A; History of Art; Psychology; Music, Art, or Expression.

#### *Description of Courses in Domestic Science*

*Domestic Science I.—(a) Cookery.* A study of the principles of cookery, composition, and combination of food materials. Practical and experimental work.

(b) *Home Administration and Sanitation.* The planning, care, furnishing, heating, lighting, ventilating of the home. Drainage, water supply, and disposal of waste from a sanitary standpoint. Study of home duties, division of income, making budgets, keeping of accounts, laundering.

Laboratory, two double periods; lecture, two periods, a week.

*Domestic Science II.—Practical and Experimental Work in Cookery of Foods.* Planning and Serving of properly balanced meals. Study of the costs of foods and marketing.

Laboratory, two double periods; lecture, two periods, a week.

*Domestic Science III.—(a) Dietetics.* Study of the proper nourishment of the individual or groups of individuals in health and disease, including a study of the human organism and its needs at each

state of development. Making out of dietary standards as influenced by occupation, age, weight, size, income, and various diseased conditions. Preparing meals to meet these conditions. Food in relation to disease, kinds of diet, invalid cookery, and preparation of trays. Reference work.

One laboratory period and two lecture periods a week, first three quarters.

(b) *Home Nursing*. A correct method of home care of the sick. Care of patient and room, baths and bathing, sick-room methods, contagion and disinfection, first symptoms of diseases, relief in emergencies, first aid to the injured, and bandaging.

Two lecture periods a week during the last quarter.

#### *Description of Courses in Domestic Art*

*Domestic Art I.*—(a) Instruction and practice in hand and machine sewing; the use of sewing machine and its attachments; use of commercial patterns; patching and darning.

Four laboratory periods a week.

(b) Lectures and discussion upon history and development of textile industries; the names, widths, and prices of textile fabrics; the use and value of cotton, wool, silk, and linen.

One lecture period a week.

*Domestic Art II.*—(a) Instruction and practice in pattern drafting; the cutting, fitting, and making of tailored waist, lingerie waist, simple one-piece dress, and afternoon dress.

Four laboratory periods a week.

(b) Lectures on costumes of all periods; evolution and development of various parts of costumes.

One lecture period a week.

*Domestic Art III.*—(a) Modeling and designing foundation patterns in paper and crinoline; the making of a lined blouse and a simple evening dress.

Two laboratory periods a week.

(b) Lectures and demonstrations. Lectures by a tailor.

One lecture period a week.

(c) Practice in making and covering of frames; the preparation of bindings, milliner's folds, bows, ribbon flowers, etc.; making and trimming at least one hat.

Two laboratory periods a week.

## VI. PHYSICAL EDUCATION

The building of the body, its training for both utility and grace, and its protection from disease and weakness, make the department of Physical Education one of the greatest importance. The new gymnasium, the swimming pool, the tennis courts, the basket-ball and hockey fields provide ample equipment for conducting this important work. The swimming pool, twenty-three by fifty feet, is constructed of white tile, and equipped in most modern fashion for convenience and sanitation. Physical training is given free of charge to boarding students, and is required of them for at least two periods a week in every year. A thorough examination is given each boarding student at the beginning of the session. Measurements are taken and a careful record made of the condition of the individual. From this record each student is advised as to when to take exercise, and the kind and amount best suited to her needs. All work is done under expert supervision.

The work of this school includes the various phases of Physical Education. Practical gymnastics, gymnastic games, folk dances and games, and fencing form an important part of the indoor work. The value of aesthetic dancing as a means of acquiring grace and bodily poise has been recognized of late years; hence, it is included in the course. Another and very important branch embraces practical work in outdoor games, basket ball, hockey, and field sports. Because of the greater hygienic value of outdoor exercise, fully two-thirds of the work is done in the open. Frequent opportunities are afforded for horseback riding. Throughout the department the exercises are suited to the precise needs of the individual pupil, and the constant aim is to bring each girl nearer the physical ideal.

The required work consists of two class lessons per week in Physical Training. Six class lessons in swimming are required of all students who do not swim. Fencing and æsthetic dancing are elective.

# PLAYGROUND SUPERVISION

An awakened conscience relative to child welfare and a realization of the social and economic value of wholesome recreation for both young people and adults has made the playground movement one of national importance. The demand for trained workers, both voluntary and paid, in this field greatly exceeds the supply, and makes the course one of great practical value. The course embraces the History and Scope of the Playground Movement, Playground Organization, Administration and Conduct, and the Nature and Function of Play. The practical work includes Plain Sewing, Raffia Weaving, and Story-Telling; normal instruction in Field Dances and Games; Gymnastic and Athletic Games; Athletics and Swimming.

Open to Senior Middle and Senior students. Two periods a week.

In addition to the work outlined above, a two-years' course is offered to those who wish to specialize in Physical Education. It is open to students of the college department only, and as prerequisite a course in high-school Physics and Chemistry must have been completed.

## FIRST YEAR

THEORY	PRACTICE
Physiology (2)	Gymnastics
Personal Hygiene and Emergencies	Marching, Folk and Æsthetic Dancing
History of Physical Education (2). First Semester	Elementary Fencing
Principles of Voice Development (one private, three class)	Gymnastic and Athletic Games
Playground Supervision (2)	Field and Track Athletics
Chemistry of Nutrition	Swimming
	Horseback Riding

## SECOND YEAR

THEORY	PRACTICE
Physiology of Exercise (3)	Gymnastics
Anatomy (2)	Marching
Advanced Hygiene (2)	National, Character, and Interpretative Dancing
Anthropometry (2)	Advanced Fencing
Sociology (4). Second Semester	Gymnastic and Athletic Games
Training in Voice and Body (one private, three class)	Track and Field Athletics
One Senior Elective	Advanced Swimming
	Horseback Riding

## Points of Interest to Patrons

Sunday visiting discouraged.

Hot and cold water baths on each floor.

Intelligent watchmen constantly on duty.

Well-equipped Domestic Science laboratory.

Roof garden among the recent improvements.

Borrowing and lending firmly discountenanced.

Steam heat, modern plumbing, and city sewerage.

One resident teacher for every ten resident students.

Student social rooms maintained in every dormitory.

Food and milk supplies regularly inspected by city officials.

Visitors received in the central parlors, not in residence halls.

City correspondence allowed only on written request from parents.

Students not well enough to study or recite must go to the infirmary.

Taste, economy, and propriety in dress are the subjects of constant care.

Parents are urged to discourage unnecessary changes in courses of study.

Neatness and order are expected of all students in the care of their rooms.

All articles sent by freight or express should be prepaid and so marked.

Gymnasium, with shower baths and swimming pool, free to all students.

Elegant, light, airy dining halls, and scientifically equipped kitchen and bakery.

Students are not to leave the campus without permission of the management.

Parents or guardians who register students accept all the conditions in this catalogue.

Sterilized, filtered water runs ice-cooled to hygienic drinking fountains on every floor.

Music teachers all conservatory trained under the best masters in America and Europe.

A Travel Club for summer touring in Europe and America is maintained by the school.

Expensively maintained faculty, handsomely equipped buildings, and beautifully planned grounds.

Men callers received occasionally by written permission from parents addressed to the school.

Chafing dishes will not be allowed in the student's room. A room is provided for this purpose.

Night study hall is open to all who wish it, and is required of those who will not study in their rooms.

Testimonials of character and health must accompany or follow each new pupil's application for admission.

The pupil's needs in personal spending money are fully met in a monthly allowance of five to ten dollars.

Rooms in the boarding department are assigned in the order of application, and early registration is advised.

A tutor is provided at moderate cost for students who need coaching to enable them to keep up with their classes.

A diet table is maintained for those adjudged by physicians or the trained nurse as requiring special care.

The management reserves the right to dismiss any pupil whose influence is felt to be bad or whose health is a menace.

Every resident student is expected to provide herself promptly with song book, Bible, and other books for regular school use.

Large, modern infirmary in the main building and a remotely isolated detention hospital, both professionally superintended.

Except when they are in the Nashville homes of near relatives, pupils from a distance are required to board in the school.

Classes small enough to guarantee adequate individual attention. Thirty classrooms, besides music studios and practice rooms.

Visiting in the city not allowed, except by written permission from parents, and should not be requested oftener than once a month.

The residence halls and the academic building are entirely separate, a fact which contributes in large degree to home quiet, rest, and health.

Ward-Belmont offers accommodations for four hundred twenty-five boarding students, and there is one resident teacher for every ten resident students.

Every provision against fire—regular fire drills, fire escapes, fire extinguishers, fire hose—though there is no fire in the buildings except in kitchens and bakery.

Windows and doors of residence halls expensively fitted with metal weather strips and copper screens, thus protecting against winter cold and summer insect annoyance.

Student body of 1914-15 representative of the best homes in thirty-two States, thus affording the broadening educational advantage of a nation-wide acquaintanceship.

With the exception of a few single rooms, which may be had at extra cost, each bedroom is for two girls, and is furnished with single beds, separate closets, and the usual other comforts.

Ward-Belmont does not lend money to students. Drafts made by students are honored by us only upon the written request from parents or guardians. No accounts should be opened in the city.



All permissions of parents or guardians should be written and addressed to the management and are subject to the approval of the management. Even during the visits of parents pupils are still subject to the rules of the school.

Boarding students are under school regulations from the moment of their arrival in Nashville until their departure from the city. Parents should not, without conferring with the school, grant social or other permissions in the city before the student enters or after she leaves school.

Ward-Belmont is so much in favor with Northern patrons that practically every State north of the Ohio River boundary from New York to Oregon is represented. Since the mild climatic conditions and the high educational opportunities are alike ideal, nearly one-third of our student body now comes from the North.

The school bank, with its system of pass books, deposit slips, checks, and monthly balance reports, not only cares for the spending money of students, but teaches them how to keep a bank account, draw checks, and conduct their own financial affairs. We are not responsible for any funds or valuables not deposited in our vaults.

Several members of the household, called "Hostesses," devote their entire time each to the training of a limited number of girls in such questions as appropriateness and simplicity in dress, neatness and order in the bedrooms, and are always accessible for counsel. In a word, they undertake to perform the office of the refined mother in a Christian home.

Parents and guardians are requested to coöperate with the school in securing good regular attendance. Students should be on hand the opening day of school and at roll call after the Christmas holidays, and should remain for the last roll call before Christmas and until the student body has been dismissed after commencement. Much educational value attaches to the commencement season, and no student should miss any part of it.

The following thirty-two States and Mexico were represented during the past year in Ward-Belmont: Alabama, Arkansas, California, Colorado, Florida, Georgia, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Michigan, Minnesota, Mississippi, Missouri, Nebraska, New Jersey, New Mexico, New York, North Carolina, North Dakota, Ohio, Oklahoma, Pennsylvania, Rhode Island, Tennessee, Texas, Virginia, West Virginia, Wisconsin, Wyoming.

## Concerning Charges and Terms

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In what follows we think we have named in every instance the lowest terms consistent with the accommodations, equipment, and high quality of teaching furnished. We are prepared to prove to the satisfaction of the discriminating that though Ward-Belmont is not "a cheap school," it is, in the class to which it belongs, not by any means "an expensive school." While the rates are not appreciably higher than were those of Ward or Belmont, our building equipment and pay roll are nearly double those of either school. The charges are for the whole school year, and reductions cannot be made if the patron or the student for any reason, except the long illness of the girl herself, concludes to withdraw during the year. A school is not like a hotel—vacated rooms cannot be filled during the term; and when a patron contracts for a room, he expects to keep it for the year, and would have just ground for protest if it were taken from his daughter without good cause. As Ward-Belmont's rooms are much in demand before the opening, and as applicants who would take the rooms for the whole year are often crowded out by previous applicants, it is neither ethically nor legally right for an earlier successful applicant to withdraw and expect the return of fees paid or due. The vacant room becomes a loss to the school, and the fixed charges continue—teachers' salaries, heat, light, service, interest charges on a large investment, etc., etc. Hence, in accordance with the uniform custom of other reputable schools, pupils are received for the entire session or part of session unexpired at time of entrance. No reduction will be made for time lost at Christmas or during the first or last six weeks of the term; nor will reduction be made for absence during other periods, unless the student is absent on account of her own illness and for at least six

weeks, when we shall divide equally with the patron the loss for the enforced absence.

Ward-Belmont has no "confidential terms," no "lower rates," and nobody is authorized to negotiate with prospective patrons except upon the exact figures and terms named in this Catalogue.

#### EXPENSES AT WARD-BELMONT, NASHVILLE, TENN.

The school year consists of one term, beginning September 22, 1915, and ending May 30, 1916, and the charges here named are for the whole year. While the entire year's expenses are due and payable on or before the opening day of school in September, for the convenience of patrons we accept the amount in two payments, as explained below.

An advance registration fee of \$15 should be forwarded with the application, which amount will be credited on the first payment on entrance.

Board, furnished room, steam heat, electric light, servants' attendance, plain laundry within stated limits, tuition in two or more subjects in the Literary Department (including Latin, French, and German), class training in Poise and the Speaking Voice, Physical Education, Swimming, use of Gymnasium, and use of Library, two girls in a room.....\$425 00

Due on entrance, but payable \$300 on September 22, 1915, balance on January 1, 1916.

Board, etc., as above, in rooms with adjoining bath or the corner rooms of the main building, two girls in a room, is \$25 extra for each girl.

\*Single room in suites of two, with bath between, one girl in a room, are available at \$500 for each girl.

Each of the above-named fees includes Physical Training and certain modern languages, both of which, in practically all other such schools, have been charged for as "extras," at a cost of at least \$50. Swimming, always an extra elsewhere, but provided for the first time at Ward-Belmont, is also included without cost, as is a weekly class lesson by Miss Townsend and her assistants in Poise and Speaking Voice, a valuable addition to our general curriculum. It is thus evident that the total sum, \$425 for boarders, is not only not an advance, but an actual reduction of expenses; and that, too, in spite of the fact that we have made vast additions to the equipment and faculty. Our purpose is to reduce the number of "extras," and to make no additional charge for such subjects as are required in the course or as are needed by all. French and German are now so generally required for graduation in the best colleges and so necessary to a good education,

\*These single rooms, when two girls occupy each of them, as they may easily do, may be had without extra charge, each occupant paying \$425 for board and literary tuition.

and physical education is so vital to the health of girls and young women, that we have determined to include both without extra charge.

Students who take work in two or more extras and cannot find time in addition for more than the one required Literary subject will be credited with \$25 on either of the above-mentioned sums for "board, etc."

For sisters attending Ward-Belmont as boarding students for the entire year, a reduction of \$25 is made for one of them.

### THE ONLY OTHER FEES REQUIRED

#### *Due on Entrance*

Laboratory fee, for students of Chemistry, Biology, or Physics..	\$ 5 00
(Extra charge for unnecessary breakages or wastefulness.)	
*Star Entertainment Course.....	5 00
Infirmary fee, simple medicines and nurse's attention (except when a special attendant is necessary).....	3 00
Use of house linen (see page 19).....	5 00

### EXTRAS (IF TAKEN)—CHARGES PER SCHOLASTIC YEAR

Due, September 22, 1915, but payable three-fifths on entrance, balance on January 1, 1916.

Piano, individual lessons, two per week.....	\$ 90 00
Piano, individual lessons, two per week, with Mr. Henkel.....	110 00
Piano, individual lessons, two per week, with Dr. Winkler.....	150 00
Voice, individual lessons, two per week.....	100 00
Voice, individual lessons, two per week, with Mr. Washburn....	140 00
Use of practice piano, one and one-half hours per day, per year (each additional hour, \$10).....	15 00
Violin or Cello, individual lessons, two per week.....	100 00
Orchestra class, free to violin pupils.....	20 00
Theory, Ear Training, or History of Music.....	10 00
Harmony and Musical Pedagogy, in class, each.....	20 00
Harmony, individual lessons, two per week.....	80 00
Pipe Organ, two lessons per week.....	125 00
Use of practice Organ, one hour per day, per year.....	30 00
Mandolin, Banjo, Guitar, each.....	90 00
Domestic Science, one course.....	65 00
Domestic Art, one course.....	40 00
Materials used in Domestic Science, each course, per year.....	10 00
Art, including all branches, two hours per day (extra hours, per week, each \$20).....	90 00
Arts and Crafts, four hours per week, per year.....	50 00

\*In addition to the several really great concerts and lectures which may be heard in Nashville during the year, Ward-Belmont will present to its students during the session ten or more entertainments at a cost of about \$3,000, embracing some of the best in Music, Art, Expression, and Literature. This small fee will enable the students to hear these entertainments at a rate much lower than if they paid for individual tickets.

Spanish, Italian, and Greek, each.....	\$ 30 00
French and German (free to boarding students), each.....	30 00
Expression, three class lessons and one private lesson per week, or two private lessons per week.....	90 00
Expression, two class lessons per week.....	60 00
Physical Education and Swimming, in class, twice a week (free to boarding students).....	30 00
Shorthand and Typewriting, with use of typewriter.....	75 00
Bookkeeping, in classes of six or more.....	50 00
Graduation fee .....	10 00
Certificate fee .....	5 00

No extra will be commenced for less time than four months, and if discontinued will be charged accordingly.

Pupils enter for the entire session or part of session unexpired at time of entrance. No reduction will be made for time lost during the first four or last six weeks of the term; nor will reduction be made for absence during other periods, except in cases of the protracted illness of the student herself, when the loss will be shared equally with the patron if the illness has kept the student for six weeks or more out of the school building.

School bills are due on entrance and on January 1, and are subject to sight draft after these dates.

Clergymen in active ministerial work are allowed a discount of sixty dollars on the regular course and twenty per cent on extras.

For special booklets of the Schools of Music, Expression, Art, or Home Economics, or for a book of Ward-Belmont Views, address

THE REGISTRAR, Ward-Belmont,  
Belmont Heights, Nashville, Tenn.

# Ward-Belmont Matriculates, 1914-1915

## College Students

### SENIOR CLASS

Anderson, Hazelle F.....	Virginia	Pierce, Mary.....	Texas
Campbell, Marjorie.....	Kansas	Pitts, Ruth.....	Tennessee
Cole, Mary Virginia.....	Mississippi	Ray, Sallie Maude.....	Tennessee
Conley, Marlon Louise.....	Texas	Roberts, Leona.....	Georgia
Denmark, Mary E.....	Georgia	Royer, Laureame M.....	Minnesota
Dickerson, Mary.....	Tennessee	Smith, Corinne.....	Mississippi
Drake, Elizabeth J.....	Tennessee	Spence, Lucille.....	Tennessee
Ewell, Pauline.....	Tennessee	Steenburg, Eleanor.....	Illinois
Harvey, Clara.....	Tennessee	Tysor, Mary Dahl.....	Ohio
Landrith, Grace Grannis.....	Tennessee	Williams, Anita.....	Tennessee
Lilly, Grace G.....	Tennessee	Witherington, Agnes.....	Tennessee
McClain, Bernice M.....	Missouri	Wolfe, Gladys.....	Texas
McKenney, Ella.....	Kentucky	Woodley, Opal S.....	Texas
Overall, Katrina.....	Tennessee	Zigler, Ione Marie.....	Louisiana
Payne, Ethel.....	Mississippi		

### SENIOR MIDDLE CLASS

Adickes, Audrey.....	Texas	Lindsey, Martha.....	Tennessee
Aikins, Madeline.....	Missouri	Lipscomb, Willie.....	Mississippi
Alford, Sara.....	Tennessee	Little, Louise.....	Missouri
Bea, Bess.....	Illinois	McBride, Frances.....	Texas
Beasley, Chita.....	Tennessee	McCoy, Sessums.....	Tennessee
Biggs, Alleen.....	Indiana	McLemore, Susie V.....	Mississippi
Blackburn, Pearl.....	Illinois	Mayo, Dorothea Rutledge.....	Tennessee
Blake, Auban.....	Texas	Meints, Helen B.....	Illinois
Born, Chiltipln.....	Texas	Miller, Charlotte H.....	Pennsylvania
Brisbane, Edith.....	Missouri	Miller, Edith L.....	Texas
Brooks, Frances.....	Kentucky	Moore, Annette.....	Texas
Brower, Eva Lea.....	Tennessee	Moore, Mabelle.....	Alabama
Bruce, Helen.....	Indiana	Morrow, Dorothy.....	Oklahoma
Bunch, Mabel.....	Texas	Mulliken, Frances.....	Indiana
Burnham, Alice.....	Missouri	Murphy, Elizabeth.....	Kansas
Burroughs, Mildred.....	Tennessee	Nicholson, Alice Mae.....	Texas
Byrne, Barbara.....	West Virginia	Niles, Sara Mather.....	Ohio
Compton, Glennie.....	Kentucky	Noojin, Marguerite.....	Alabama
Craig, Louise.....	Texas	O'Daniel, Dorothy.....	Missouri
Creede, Esther.....	New Jersey	Overstreet, Ethel.....	Florida
Crockett, Elizabeth.....	Colorado	Perry, Jean.....	Indiana
Crowley, Archie.....	Texas	Petty, Theo.....	Texas
Davis, Pauline.....	Texas	Price, Mildred Velma.....	Illinois
Dowell, Marie Antoinette.....	Texas	Pruett, Mary Elizabeth.....	Tennessee
Farrar, Sarah Agnes.....	Georgia	Ray, Lucy.....	California
Fisher, Hazel.....	Kansas	Rebman, Mamie.....	Alabama
Fite, Lena.....	Tennessee	Reddy, Kathryn.....	Kansas
Fite, Nelle Walta.....	Tennessee	Reib, Mattie Lee.....	Texas
Flanery, Dawn Tennyson.....	Kentucky	Reid, Mildred E.....	Indiana
Flippin, Theresa.....	Oklahoma	Richolt, Pauline K.....	Texas
Glass, Fannie.....	Tennessee	Rowell, Grace.....	Texas
Hardin, Mary Louise.....	Texas	Sapp, Gladys M.....	Illinois
Harvey, Sylla Jo.....	Tennessee	Schlanger, Ethel Janet.....	Kansas
Hayes, Frances Ewin.....	Tennessee	Simmons, Adda.....	Kansas
Headley, Esther Florence.....	Illinois	Slade, Gladys.....	Texas
Hetherington, Sarah.....	Tennessee	Sledge, Margaret.....	Texas
Hoffman, Phyllis.....	Arkansas	Snider, Rose Louise.....	Ohio
Holmes, Vivian.....	Georgia	Steenburg, Pauline Budd.....	Illinois
Hull, Elisabeth.....	Illinois	Swartzbaugh, Mildred.....	Ohio
Irving, Virginia.....	Arkansas	Sype, Elleen.....	Arkansas
Johnson, Ruth.....	Ohio	Thompson, Nelle E.....	Indiana
Keeble, Cornelia.....	Tennessee	Wall, Fay S.....	Texas
Killebrew, Martha.....	Tennessee	Wallace, Helen.....	Missouri
Kimball, Edness M.....	Wyoming	Ward, Anna.....	California
Landers, Berenice E.....	Missouri	Wells, Louise Elizabeth.....	Missouri
Langworthy, Florence E.....	Pennsylvania	Whitesell, Jessie L.....	Tennessee
La Teer, Angie.....	Illinois	Wiggins, Gertrude.....	Texas
Leach, Sarah.....	Tennessee	Wolfe, Elizabeth.....	Texas
Leitzbach, Elizabeth.....	Illinois	Wright, Esther.....	Iowa
Lewis, Cecil.....	Colorado	Young, Lenore.....	Texas
Lewis, Mary Dance.....	Tennessee		

Our Senior Class corresponds to the Sophomore Class of a standard College; our Senior Middle, to the Freshman.

Our Junior Middle Class corresponds to the fourth year of a standard High School; our Junior, to the third High-School year; our Sophomore, to the second year; our Freshman, to the first year.

Irregulars are those taking one or more of the Literary Courses while working in the schools of Music, Art, Expression, Physical Culture, and Home Economics.

Specials are those who do not take any Literary studies. They are all Day Students who come from the city for work in the special schools named above.

## IRREGULAR CLASS

Allen, Aylmer.....	Texas	Hull, Florence.....	Illinois
Allen, Bessie.....	Mississippi	Jaenke, Berniece.....	Louisiana
Ambrose, Ellen.....	Tennessee	Jaenke, Erma.....	Louisiana
Ammann, Angeline.....	Illinois	Jordan, Jessica.....	Texas
Anderson, Margaret.....	Tennessee	Kopp, Norma M.....	Kentucky
Armstrong, Priscilla K.....	Arkansas	McClelland, Sibyl.....	Texas
Becker, Mildred.....	Ohio	McKibbin, Maude Elizabeth.....	Tennessee
Biggers, Elizabeth.....	Mississippi	Millender, Mary.....	North Carolina
Blanton, Ida I.....	Alabama	Moore, Helen E.....	Missouri
Brown, Annie Glenn.....	Tennessee	Morawitz, Alma.....	Missouri
Buzbee, Martha.....	Arkansas	Officer, Gertrude.....	Tennessee
Carran, Jay L.....	Ohio	Overstreet, Lois.....	Florida
Carrigan, Mary Kim.....	Arkansas	Owens, Louise.....	Mississippi
Cloud, Lucy Haden.....	Tennessee	Palmer, Cora.....	Tennessee
Clover, Mary.....	Ohio	Patrick, Robilee.....	Illinois
Coolidge, Elizabeth.....	Arkansas	Pipkin, Margaret.....	Missouri
Cook, Bessie.....	Mississippi	Porter, Irene.....	Illinois
Cooper, Alberta P.....	Tennessee	Priddy, Lucile Ruth.....	Indiana
Cotton, Mary Y.....	Tennessee	Ritchie, Helen.....	Indiana
Craven, Frances H.....	Missouri	Rosendale, Sadie.....	Ohio
Davenport, Lilla.....	Tennessee	Sattley, Irene.....	Texas
Eckhardt, Elsa.....	Ohio	Shirley, Lena.....	Tennessee
Emison, Martha Hanna.....	Indiana	Smead, Anna.....	Arkansas
Furbie, Margaret.....	West Virginia	Smith, Esther Lee.....	Texas
Galbraith, Margaret.....	Nebraska	Smith, Sybil E.....	Illinois
Gerber, Estelle M.....	Indiana	Sullivan, Gypsy Ted.....	Texas
Grainger, Kate.....	Tennessee	Surface, Bessie.....	Virginia
Griffin, Verda L.....	Illinois	Taylor, Jane Tregg.....	Tennessee
Guthridge, Gurneth.....	Illinois	Waldenberger, Katherine.....	Arkansas
Hageman, Evalyn.....	Indiana	Walker, Mary E.....	Missouri
Hall, Hazel Cole.....	Illinois	Ward, Eulalia.....	Illinois
Heath, Lucile.....	Mississippi	Warner, Margaret Kemper.....	Missouri
Hickman, May Spencer.....	Tennessee	Warten, Louise.....	Alabama
Higgins, Mary Bell.....	Arkansas	Warten, Maudie M.....	Alabama
Hill, Mary.....	Missouri	Wear, Grace D.....	Texas
Hoffman, Myrtle.....	Colorado	Wood, Adne.....	Arkansas

## Preparatory Students

### JUNIOR MIDDLE CLASS

Alexander, Georgia.....	Kentucky	Martin, Helen Josephine.....	Illinois
Arnold, Helen.....	Wisconsin	Maxwell, Nina E.....	Georgia
Atkinson, Margaret R.....	Kentucky	Mohler, Mae.....	Mexico
Baker, Dorothy.....	Colorado	Morrow, Margaret E.....	Tennessee
Barker, Margaret.....	Tennessee	Murphy, Henrietta.....	Kansas
Barnette, Marianne.....	Tennessee	Murphey, Margaret.....	Mississippi
Bowman, Dora.....	Texas	Nell, Elizabeth.....	Tennessee
Brower, Lillian.....	Tennessee	Patterson, Hazel.....	Tennessee
Burt, Bessie.....	Texas	Peers, Marjorie K.....	Texas
Carnaeal, Gertie.....	Kentucky	Perkins, Elizabeth.....	Ohio
Chiperfield, Margaret.....	Illinois	Putnam, Annie.....	Louisiana
Clark, Gladys E.....	Illinois	Ratcliffe, Mattie Willie.....	Texas
Coate, Mildred S.....	Tennessee	Ridley, Frances.....	Tennessee
Crawford, Mary Louise.....	Tennessee	Ritchie, Marian.....	Indiana
Curry, Margaret.....	Alabama	Rominger, Leona.....	Texas
Driver, Virginia.....	Arkansas	Roose, Gertrude.....	Ohio
Ewing, Llewellyn.....	Tennessee	Rutherford, Effie.....	Kentucky
Feld, Alexandra Penelope.....	Tennessee	Sager, Esther J.....	New Mexico
Franklin, Martha.....	Tennessee	Saunders, Louise.....	Mississippi
Fulkerson, Lucile H.....	Missouri	Simmerman, Winnie Davis.....	Kentucky
Getzendaner, Bernice.....	Texas	Simmons, Theola.....	Arkansas
Graham, Clara.....	Ohio	Smith, Dorothea.....	Indiana
Gwathmey, Mary Tayloe.....	New York	Smith, Evelyn.....	Kentucky
Hall, Virginia.....	Kentucky	Stevens, Reba Elaine.....	Tennessee
Harbeson, Bessie.....	Mississippi	Street, Frances G.....	Kentucky
Hardesty, Valera.....	Kentucky	Thomas, Ruth.....	Mississippi
Hart, Elizabeth.....	Tennessee	Thornton, Christine.....	Mississippi
Hoffman, Bertha.....	Colorado	Tippens, Sallie Amanda.....	Tennessee
Hoover, Ida.....	Tennessee	Tuck, Lelda.....	Texas
Kelthly, Hortense C.....	Missouri	Twyman, Grace.....	Texas
Kelley, Helen.....	Tennessee	Warren, Edith.....	Tennessee
Kirby, Josephine.....	Mississippi	Watts, Minerva J.....	Texas
Knight, Ruth.....	Florida	Whaples, Marjorie.....	Missouri
Leftwich, Marion Emily.....	Tennessee	Wheeler, Mary.....	Tennessee
Lindsley, Henrietta Ridley.....	Tennessee	White, Jennie.....	Texas
Malone, Marian.....	Tennessee	Williams, Gertrude.....	Tennessee
McInnis, Ruth Amelia.....	Mississippi	Winton, Dorothy.....	Tennessee
McLean, Virginia.....	Tennessee	Wootten, Corinne.....	Oklahoma
McManus, Lois Marie.....	Tennessee		

## JUNIOR CLASS

Benedict, Sara Louise.....	Tennessee	Love, Myrtle.....	Mississippi
Blackwood, Emma.....	Michigan	Magill, Sarah.....	Tennessee
Bond, Frances.....	Tennessee	Mallory, Louise.....	Arkansas
Brewster, Plurie.....	Texas	McConnico, Agnes.....	Tennessee
Bush, Evelyn.....	Kentucky	Mertz, Marie T.....	New York
Caldwell, Elizabeth.....	Tennessee	Millhouse, Alice.....	Indiana
Campbell, Allys Berry.....	Tennessee	Ming, Martha.....	Missouri
Chambers, Margaret.....	Texas	Minton, Carolyn Mae.....	Tennessee
Corley, Helen.....	Texas	Neal, Marlan.....	Georgia
Corley, Ruth.....	Texas	Newman, Willie.....	Alabama
Crutchfield, Rachel.....	Tennessee	Overton, Harriet.....	Tennessee
Davies, Frances Allen.....	Tennessee	Pepper, Olive Walton.....	Kentucky
Early, Azora.....	Ohio	Ray, Amella Nell.....	Tennessee
Eskind, Margueritta M.....	Tennessee	Reichert, Helen.....	Illinois
Fisher, Helen.....	Tennessee	Rimmer, Fay.....	Tennessee
Glover, Gladys.....	Texas	Russell, Margaret.....	Texas
Graham, Elizabeth.....	Mississippi	Smith, Damaris.....	Alabama
Graham, Ruth.....	Mississippi	Smith, Elizabeth L.....	Kentucky
Groves, Florence Elizabeth.....	Indiana	Sutton, Maud.....	Missouri
Hawkins, Lenora.....	Tennessee	Sykes, Frances Louise.....	Indiana
Hays, Martha Houston.....	Tennessee	Talbot, Gene Vance.....	Tennessee
Heinl, Muree.....	Indiana	Talbot, Margaret Liston.....	Kentucky
Henderson, Frances T.....	Tennessee	Twyman, Martha.....	Texas
Hopkins, Mary Kate.....	Tennessee	Ward, Madaline.....	Alabama
House, Annie James.....	Tennessee	Webster, Mary E.....	North Carolina
Hudson, Katherine.....	Tennessee	Welch, Mildred.....	Kentucky
Hudson, Myra.....	Tennessee	Winn, Martha G.....	Tennessee
Jenkins, Lillian Maurice.....	Illinois	Williamson, Frances.....	Tennessee
Knox, Irene.....	Tennessee	Winham, Hortense E.....	Arkansas
Landis, Linda.....	Tennessee	Young, Kathleen.....	Tennessee
Lockhead, Helen.....	Texas		

## SOPHOMORE CLASS

Alexander, Lizzie D.....	Kentucky	McDonald, Octa.....	Tennessee
Armistead, Virginia.....	Tennessee	Mills, Emily L.....	Tennessee
Atchison, Emma Morrow.....	Tennessee	Montgomery, Frank.....	Mississippi
Baker, Oneita.....	Missouri	Morris, Anne.....	Texas
Barnett, Katherine.....	Kentucky	Moss, Ruth L.....	Tennessee
Bell, Gladys.....	Florida	Nathan, Pauline.....	Tennessee
Blake, Bessie E.....	Tennessee	Parkes, Bertie.....	Tennessee
Brackin, Ellene.....	Tennessee	Patton, Jeannette Thrall.....	Illinois
Brandon, Dorothy.....	Tennessee	Reck, Wilma.....	Missouri
Brobst, Dorothy.....	Illinois	Regen, Louise.....	Tennessee
Carmichael, Virginia.....	Tennessee	Regen, Martha.....	Tennessee
Carter, Letitia V.....	Oklahoma	Riedel, Velmor.....	Missouri
Clement, Elizabeth.....	Tennessee	Robinson, Lucile.....	Mississippi
Cole, Josephine.....	Tennessee	Roddy, Ellen D.....	Tennessee
Conyers, Myrtle.....	Tennessee	Rosenberg, Bernice.....	Georgia
Cooper, Margaret.....	Tennessee	Satterfield, Vera.....	Tennessee
Cope, Elizabeth.....	Illinois	Smith, Mary.....	Ohio
Eckles, Ruth.....	Tennessee	Stewart, Aileen.....	Texas
Fain, Dorothy.....	Tennessee	Straus, Miriam.....	Illinois
Gary, Addie Belle.....	Kentucky	Vaughn, Martha.....	Tennessee
Greene, Emaline.....	Tennessee	Walker, Bobbie Inez.....	Tennessee
Harrison, Charlotte.....	Wisconsin	Webb, E. Pearle.....	Tennessee
Harrison, Isabel.....	Wisconsin	Weber, Annie May.....	Tennessee
Herrdon, Lucy.....	Alabama	Wheeler, Nina Loyd.....	Tennessee
Holland, Rhea Owen.....	Oklahoma	Whitesell, Lillian B.....	Tennessee
Holbert, Maude.....	Louisiana	Whorley, Louella.....	Tennessee
Killebrew, Helen.....	Tennessee	Yeatman, Reba Lee.....	Tennessee
Lawnin, Charlotte.....	Illinois	Young, Addie Foreman.....	Kentucky
Lewis, Marlon.....	Alabama	Zander, Beatrice.....	Tennessee
McCrary, Bertine.....	Michigan		

## FRESHMAN CLASS

Bierce, Helen Elizabeth.....	Illinois	Montgomery, Ruth.....	Alabama
Block, Eugenia.....	Arkansas	Orchard, Beverly.....	Tennessee
Brady, Ruth Tate.....	Oklahoma	Peebles, Corinne Sterling.....	Tennessee
Brown, Hermosa Rose.....	Missouri	Prince, Elizabeth.....	Alabama
Bush, Mary Elizabeth.....	Tennessee	Prince, Sarah Jordan.....	Alabama
Cassidy, Elizabeth.....	Mississippi	Raabe, Louise.....	Florida
Coggins, Elizabeth.....	Tennessee	Rominger, Hallie.....	Texas
Cole, Irene.....	Tennessee	Schenk, Virginia M.....	West Virginia
Conger, Laura G.....	Tennessee	Shropshire, Margaret.....	Kentucky
Dodson, Mary Ruth.....	Tennessee	Simmons, Julia.....	Tennessee
Dunlap, Dorothy Inglis.....	Michigan	Stubblefield, Mary Kent.....	Mississippi
Grisham, Annawray.....	Alabama	Sudekum, Sara.....	Tennessee
Hailey, Lucile.....	Tennessee	Talbot, Ada Virginia.....	Tennessee
Harris, Emma.....	Oklahoma	Timberlake, Kathryn.....	Tennessee
Hobbs, Virginia.....	Kentucky	Weil, Marie Caroline.....	Tennessee
Holman, Lucile.....	Tennessee	Williams, Bessie.....	Tennessee
McLellan, Mignonne.....	Mississippi	Young, Mabel.....	Mississippi
Morris, Edna.....	Tennessee		



## IRREGULAR CLASS

Amick, Frances M.....	Missouri	Moorman, Sarah Deane....	Kentucky
Asher, Margaret.....	Kentucky	Nelson, Mary.....	Tennessee
Becker, Florence.....	Colorado	Parker, Ruth E.....	Tennessee
Blythe, Katherine.....	Texas	Post, Dolly.....	Texas
Chattin, Ora E.....	Tennessee	Puckett, Magnes.....	Tennessee
Crawford, Jane Douglas.....	Tennessee	Sawyer, Beulah.....	Tennessee
Farrow, Mattilee.....	Alabama	Schnabaum, Zelda.....	Arkansas
Glenn, Susie E.....	Tennessee	Smith, Luruth.....	Texas
Hardeman, Netha.....	Tennessee	Stewart, Marjorie G.....	Tennessee
Hill, Mildred.....	Indiana	Taylor, Lillian.....	Texas
Horn, Leah.....	Mississippi	Thomas, Cornelia.....	Tennessee
Jennings, Gladys E.....	Tennessee	Underwood, Annie Mai.....	Tennessee
Kahn, Hilda.....	Louisiana	Wiggins, Gladys.....	Illinois
Kahn, Josye.....	Louisiana	Williamson, Edith.....	Georgia
Lazarus, Frances.....	Kentucky	Wilson, Ema Elizabeth.....	Texas
Miller, Jane.....	Texas	Winstead, Catherine.....	Tennessee
Mohler, Marion Thelma.....	Mexico		

## Intermediate Students

Ashby, Martha.....	Tennessee	McGill, Anna Kendrick....	Tennessee
Cook, Mabel.....	Tennessee	Parman, Martha.....	Tennessee
Cowden, Ruth.....	Tennessee	Riddle, Virginia H.....	Tennessee
Duval, Margaret Dunn.....	Tennessee	Rimmer, Clara.....	Tennessee
Hall, Avon.....	Tennessee	Spann, Catherine Elizabeth.....	Tennessee
Harris, Dorothy.....	Tennessee	Staples, Jean.....	Indiana
Haston, Evelyn.....	Tennessee	Sumpter, Clara Wrenne.....	Tennessee
Hollinshead, Dorinda.....	Tennessee	Trabue, Olivia.....	Tennessee
Howse, Elizabeth.....	Tennessee	Warren, Margaret.....	Tennessee

## Primary Students

Adams, Florence M.....	Tennessee	Parker, Margaret.....	Tennessee
Blake, Mary Leah.....	Tennessee	Payne, Mary Agnes.....	Tennessee
Buckner, Elizabeth.....	Tennessee	Pearson, Marion.....	Tennessee
Clark, Andrew Price.....	Tennessee	Postma, Aafke Hyltje.....	Tennessee
Derryberry, Mildred Claire.....	Tennessee	Price, Virginia.....	Tennessee
Forrest, Marguerite.....	Tennessee	Pryor, Emmet C., Jr.....	Tennessee
Hollinshead, William H.....	Tennessee	Pryor, Sarah Elizabeth.....	Tennessee
Hoover, Fletcher.....	Tennessee	Sharber, Trimble.....	Tennessee
Howse, Helen.....	Tennessee	Skelton, Elizabeth.....	Tennessee
Johnson, Robert.....	Tennessee	Sloan, Katherine.....	Tennessee
Kirkland, Katherine S.....	Tennessee	Warden, Margaret Lindsley.....	Tennessee
Leonard, Jean Young.....	Tennessee	Washburn, Elizabeth.....	Tennessee
McGill, Stephenson Waters.....	Tennessee	Welburn, Martha Orlean.....	Tennessee
O'Connor, Margaret.....	Tennessee	Wilson, Mary Elizabeth.....	Tennessee
Panagiotopoulos, Vasso.....	Tennessee		

## Special Students

Allen, Mary D.....	Tennessee	Davis, Alex.....	Tennessee
Allensworth, Minnie G.....	Tennessee	Davis, Sarah Cornelia.....	Tennessee
Andrews, Mildred.....	Tennessee	Dennison, Mrs. A. I.....	Tennessee
Ballentine, K. Louise.....	Tennessee	Dobson, Mary Lynn.....	Tennessee
Beasley, Annie Hobson.....	Tennessee	Donegan, Mary C.....	Tennessee
Beasley, Susie Mae.....	Tennessee	Douglas, Alberta.....	Tennessee
Bush, Macklewill.....	Tennessee	Dresslar, Otis W.....	Tennessee
Blair, Ione.....	Tennessee	Dudley, Trevanne Dallas.....	Tennessee
Bond, Mildred.....	Tennessee	Duncan, Mamie F.....	Tennessee
Bourgeois, Lorena.....	Tennessee	Early, Evelyn.....	Tennessee
Bowers, Grace.....	Tennessee	Evans, Frances.....	Tennessee
Bransford, Ann.....	Tennessee	Ferrell, Marguerite.....	Tennessee
Britt, Lorraine.....	Tennessee	Fite, Laura.....	Tennessee
Brown, Agatha.....	Tennessee	Flemin, Sadie.....	Tennessee
Brown, Mrs. W. C.....	Tennessee	Foster, Ruth.....	Tennessee
Buchanan, Martha Lynne.....	Tennessee	Frank, Leon.....	Tennessee
Burton, Mrs. James K.....	Tennessee	Fry, Josephine.....	Tennessee
Carpenter, Rachel.....	Tennessee	Gannaway, Julia.....	Tennessee
Carter, Mrs. J. A.....	Tennessee	Gardner, Mrs. Thomas W.....	Tennessee
Caruthers, Frances.....	Tennessee	Gea, Nellie L.....	Tennessee
Clayton, Della Jane.....	Tennessee	Gilbert, Florence H.....	Tennessee
Clement, Rachel.....	Tennessee	Gillespie, Mamie Louise.....	Tennessee
Cockrill, Mary Harris.....	Tennessee	Gold, Eliza John.....	Tennessee
Cohn, Irma.....	Tennessee	Goldner, Celia.....	Tennessee
Cohn, Mabel Carolyn.....	Tennessee	Goldner, Irene.....	Tennessee
Compton, Nell.....	Tennessee	Goodpasture, Mildred.....	Tennessee
Corbitt, Alberta.....	Tennessee	Gower, Lilla Webb.....	Tennessee
Cowden, Eleanor W.....	Tennessee	Graham, Mabel.....	Tennessee
Craig, Kathryn.....	Tennessee	Grannis, Lucy G.....	Tennessee
Creighton, Margaret.....	Tennessee	Gregory, Joyce.....	Tennessee
Currey, Elizabeth.....	Tennessee	Hager, Sara.....	Tennessee
Curtis, Mrs. G. H.....	Tennessee	Hall, Elizabeth.....	Tennessee
Darnall, Helen Frances.....	Tennessee	Harrington, Mildred.....	Tennessee

# Special Students (Continued)

Harris, Elizabeth.....	Tennessee	Pettus, Elizabeth.....	Tennessee
Hart, Martha.....	Tennessee	Phillips, Mrs. J. H.....	Tennessee
Hayes, Annie Lee.....	Tennessee	Phillips, Myrtle C.....	Tennessee
Hayes, Marie.....	Tennessee	Pitt, Willetta.....	Tennessee
Head, Brenda.....	Tennessee	Pound, Maud A.....	Tennessee
Hitchcock, Sara.....	Tennessee	Price, Margaret.....	Tennessee
Holmes, Sue.....	Tennessee	Proctor, Jennelle.....	Tennessee
Hood, Elmo C.....	Tennessee	Ransom, Margaret.....	Tennessee
Hopkins, Sarah.....	Tennessee	Reeves, Alberta.....	Tennessee
Howell, Mrs. J. T.....	Tennessee	Rixey, Edith.....	Virginia
James, Ruby.....	Tennessee	Robards, Ida B.....	Tennessee
Jennings, Pauline.....	Tennessee	Robertson, Kathleen.....	Tennessee
Johnson, M. Elizabeth.....	Tennessee	Rogers, Virginia.....	Tennessee
Johnston, Ruth.....	Tennessee	Rose, Mrs. Gennett Pride.....	Tennessee
Jones, Carolyn.....	Tennessee	Rutledge, Katherine.....	Tennessee
Jude, Margaret.....	Tennessee	Scales, Mrs. E. P.....	Tennessee
Kadel, Ruby.....	Tennessee	Selbert, Annie Louise.....	Tennessee
Kiger, L. Vernon.....	Tennessee	Sexton, Daniel Perkins.....	Tennessee
Killebrew, Katherine.....	Tennessee	Sharpe, Mary Louise.....	Tennessee
King, Mary Ethel.....	Tennessee	Sheib, Mrs. S. H.....	Tennessee
Klein, Morris.....	Tennessee	Skinner, Eula M.....	Tennessee
Kuykendall, Gussie.....	Tennessee	Sloan, Elizabeth.....	Tennessee
Landis, Lucile.....	Tennessee	Sloan, Jeannette.....	Tennessee
Levy, Leah Belle.....	Tennessee	Smith, Mary Riter.....	Tennessee
Loewenstein, Elsie.....	Tennessee	Smith, Mildred.....	Tennessee
Loventhal, Dorothy Rose.....	Tennessee	Smith, Roberta.....	Tennessee
Luck, Mrs. Robert.....	Tennessee	Spence, Effie Corinne.....	Tennessee
McBride, Euclid.....	Tennessee	Stockell, Alice Eloise.....	Tennessee
Mahoney, Mary.....	Tennessee	Stokes, Adrienne.....	Tennessee
Martin, Della C.....	Tennessee	Street, Katherine D.....	Tennessee
McLean, Mazie.....	Tennessee	Talley, Minnie.....	Tennessee
Meadows, Ruth.....	Tennessee	Tanksley, Gladys.....	Tennessee
Meiers, Marguerite.....	Tennessee	Taylor, Fannie.....	Tennessee
Mendelsohn, Louise.....	Tennessee	Thompson, Elizabeth.....	Tennessee
Mendelsohn, Newell.....	Tennessee	Toothacre, Delta.....	California
Miller, Charlene.....	Tennessee	Torrey, Mrs. Anita O.....	Tennessee
Mizell, Georgia Hooper.....	Tennessee	Waller, Irma.....	Tennessee
Moody, Fanny.....	Tennessee	Waller, Martha Nelson.....	Tennessee
Moore, Mrs. John Trotwood.....	Tennessee	Ware, Gladys.....	Tennessee
Morelli, Whitfield.....	Tennessee	Watkins, Mrs. F. G.....	Tennessee
Morse, Corinne.....	Tennessee	Weakley, Susie.....	Tennessee
Moxley, Dorothy.....	Tennessee	Weakley, Venita.....	Tennessee
Naive, Beulah.....	Tennessee	Webster, Sarah.....	Tennessee
Newell, Arline.....	Tennessee	Wheeler, A. Elizabeth.....	Tennessee
Nichols, Hattie.....	Tennessee	Williams, Martha Louise.....	Tennessee
O'Bryan, Mary.....	Tennessee	Wilson, Florine.....	Tennessee
Onstott, Mary B.....	Tennessee	Wilson, Jessie E.....	Tennessee
Osuna, Mrs. Rebeca T. de.....	Tennessee	Woods, Sallie May.....	Tennessee
Parker, Fitzgerald.....	Tennessee	York, Ethel.....	Tennessee
Patterson, Florence B.....	California	Young, Mal.....	Tennessee
Pegues, Annie Belle.....	Tennessee	Zickler, Edna.....	Tennessee

# Recapitulation

## BOARDING STUDENTS BY STATES

Alabama.....	17	Missouri.....	25
Arkansas.....	17	Nebraska.....	1
California.....	2	New Jersey.....	1
Colorado.....	5	New York.....	2
Florida.....	5	North Carolina.....	2
Georgia.....	8	New Mexico.....	1
Illinois.....	33	Ohio.....	16
Indiana.....	19	Oklahoma.....	7
Iowa.....	1	Pennsylvania.....	2
Kansas.....	7	Rhode Island.....	1
Kentucky.....	27	Tennessee.....	63
Louisiana.....	5	Texas.....	60
Mexico.....	2	Virginia.....	2
Michigan.....	3	West Virginia.....	3
Minnesota.....	1	Wisconsin.....	4
Mississippi.....	27	Wyoming.....	1

Boarding Students from thirty-one States and Mexico... 370

Day Students..... 302

Total..... 672

## Graduates and Certificate Pupils, 1915

### GRADUATES IN THE WARD-BELMONT CLASSICAL COURSE

Mary Dickerson.....	Tennessee	Katrina Overall.....	Tennessee
Elizabeth J. Drake.....	Tennessee	Mary Pierce.....	Texas
Pauline Ewell.....	Tennessee	Mary Dahl Tysor.....	Ohio
Clara Harvey.....	Tennessee	Anita Williams.....	Tennessee

### GRADUATES IN THE WARD-BELMONT GENERAL COURSE

Hazelle F. Anderson.....	Virginia	Sallie Maud Ray.....	Tennessee
Marjorie Campbell.....	Kansas	Leona Roberts.....	Georgia
Mary Virginia Cole.....	Mississippi	Laureame M. Royer.....	Minnesota
Marion Louise Conley.....	Texas	Corinne Smith.....	Mississippi
Mary E. Denmark.....	Georgia	Lucile Spence.....	Tennessee
Grace G. Landrith.....	Tennessee	Bleanor Steenburg.....	Illinois
Grace G. Lilly.....	Tennessee	Agnes Witherington.....	Tennessee
Bernice McClain.....	Missouri	Gladys Wolfe.....	Texas
Ethel Payne.....	Mississippi	Opal S. Woodley.....	Texas
Ruth Pitts.....	Tennessee	Ione Marie Zigler.....	Louisiana

### GRADUATE IN THE WARD-BELMONT SCIENTIFIC COURSE

Ella McKenney.....	Kentucky
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### GRADUATES IN THE FIVE-YEAR ACADEMIC COURSE

Sarah Agnes Farrar.....	Georgia	Sessums McCoy.....	Tennessee
Cornelia Keeble.....	Tennessee	Mattie Lee Reib.....	Texas
Elizabeth Leitzbach.....	Illinois	Eileen Sype.....	Arkansas
Martha Lindsey.....	Tennessee		

### GRADUATES IN THE SCHOOL OF EXPRESSION

Jane D. Crawford.....	Tennessee	Lucile Spence.....	Tennessee
Evalyn Hageman.....	Indiana	Eileen Sype.....	Arkansas
Marion E. Leftwich.....	Tennessee	Gladys Wolfe.....	Texas

### GRADUATES IN PIANO

Julia Barksdale.....	Tennessee	Josephine Fry.....	Tennessee
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### GRADUATE IN ORGAN

Florence Patterson.....	California
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### GRADUATE IN VOICE

Gypsy Ted Sullivan.....	Texas
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### GRADUATES IN HOME ECONOMICS

Ellen Ambrose.....	Tennessee	Jessica Jordan.....	Texas
Alberta P. Cooper.....	Tennessee		

### COLLEGE PREPARATORY CERTIFICATE PUPILS

Mary L. Crawford.....	Tennessee	Gertrude Williams.....	Tennessee
Helen Kelley.....	Tennessee		

### PIANO TEACHER'S CERTIFICATE PUPIL

Beulah Naive.....	Tennessee
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### PIANO CERTIFICATE PUPILS

Mary D. Allen.....	Tennessee	Elisabeth Hull.....	Illinois
Ida I. Blanton.....	Alabama	L. Vernon Kiger.....	Tennessee
Florine Bell.....	Tennessee	Cora Palmer.....	Tennessee
Joyce Gregory.....	Tennessee	Helen Reichert.....	Illinois

### VOICE CERTIFICATE PUPIL

Bessie Cook.....	Mississippi
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### EXPRESSION CERTIFICATE PUPILS

Allye Berry Campbell.....	Tennessee	Ruth A. McInnis.....	Mississippi
Mrs. J. A. Carter.....	Tennessee	Lois Marie McManus.....	Tennessee
Mary Clover.....	Ohio	Ethel Overstreet.....	Florida
Mary Harris Cockrill.....	Tennessee	Magnes Puckett.....	Tennessee
Glennie Compton.....	Kentucky	Zelda Schnabaum.....	Arkansas
Alberta Douglas.....	Tennessee	Winnie D. Simmerman.....	Kentucky
Sarah Hetherington.....	Tennessee	Sallie Tippens.....	Tennessee
Lucile Landis.....	Tennessee	Mrs. T. G. Watkins.....	Tennessee
Grace G. Landrith.....	Tennessee	Agnes Witherington.....	Tennessee
Bernice M. McClain.....	Missouri		

### DOMESTIC ART CERTIFICATE PUPILS

Angeline Ammann.....	Illinois	Alma Morawitz.....	Missouri
Helen Bruce.....	Indiana	Mattie W. Ratcliffe.....	Texas

